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ENTERTAINMENT, MUSIC & NEWS

JANUARY 31, 1986

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CIRCUS

KISS

Paul Stanley Tells Why
The Veteran Metallists
Can't Stay Away From
The Glory Trail

BON JOVI

How They Blew Away
The Audience At Jon's
Jersey Homecoming

DOKKEN

The Brash L.A. Band
Goes To The Wall To
Deliver 'Under
Lock And Key'

RUSH, HEAVEN—

A Critic's-Eye View Of
Their New LPs

DIO

Does His Band Get The
Credit It Deserves?
Plus A Full-Color Dio
Centerspread



PAUL STANLEY OF KISS

SCORPIONS

EXCLUSIVE—Rudolf
Schenker's Own Story
Of Europe's Most Fiery
Hard-Rock Band



RATT

Ratt Blitzes New England
On A Massive U.S. Tour—
A Report From The Road

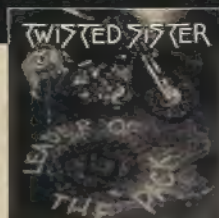
SONG HITS

Words To The Latest By
Dio, Kiss, Night Ranger,
Armored Saint, Bon
Jovi, The Cars, Platinum
Blonde And More

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"Come Out And Play"

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LETTERS

The editors of Circus Magazine want Letters to be an open forum for your thoughts, opinions and questions. Please send them to Letters c/o Circus Magazine, 419 Park Avenue South, New York, NY 10016.

More girls talk

This letter is a reply to the girl who asked if women belong in heavy metal. You're damn right we do! I used to play bass in the now defunct all-female HM band Leather Angel. I currently play for the L.A.-based, all-female band Jaded Lady, and I can tell you from first-hand experience that women can rock just as hard.

If you as a female have any doubts as to whether or not you belong, then you don't. If you want something bad enough and work hard enough to get it, you can be anything you want to be, including a kick-ass rock & roll musician—whether you're male or female. Your success will lie in your talent, patience and willingness to work hard for what you want. The only

obstacle in your way will be yourself, if you ever have any doubts. I'll never quit working and hoping for success. Just remember always to keep the faith and to keep on rocking.

Cathy Amanti
Los Angeles, CA

"Do women belong in metal?" Hell, yes! I'm saying that from personal experience. I'm in my own band; I'm the lead singer for Killer Angel. I had my own doubts about it. I was hanging around the L.A. club scene for a long time, and I was always thinking that this is the life for me! I got so much encouragement from the dudes that played in the clubs I hung out at. I got my act together and now I'm having the time of my life. It's not all

party-hardy; it takes a hell of a lot of work. But stick with it, it's worth it!

Kristi Tate
San Francisco, CA

In answering Robin Elston's question about women playing metal, yes, I do believe they belong in the field. To listen only to males in metal would be like listening to only one point of view. The probable reason that there are so few women in metal is because they, too, doubted that they could make it. In other words, if you think you've got what it takes, go for it! I'll be looking for you in Circus.

Jim Kesler
W. Dundee, IL

Classified information

This letter is in response to Peter Quilla's letter in the November Circus Magazine. Black metal is done by heavy, fast bands that write songs about the devil. Thrash metal is just fast and heavy, like Metallica. Hard rock is done by bands like Queensryche and the Scorpions. I hope this clears up some confusion.

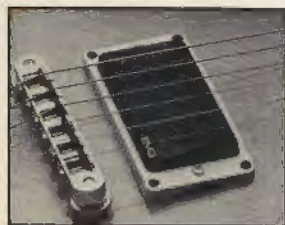
Chris Bruce
Dallas, TX

Peter Quilla wanted to know which bands fell into the categories of black metal, thrash metal, false metal and hard rock. That's easy. Black metal—Black Sabbath, Trouble and Mercyful Fate. Thrash metal—Exodus, Slayer, Exciter. False metal—Flatt, Dokken, Autograph, Black 'n Blue. Hard rock—AC/DC, Iron Maiden, Dio. The next question was, "What's the difference?" I think comparing the above bands should clear that point up. I'd just like to add, I think they're all great, and to anyone out there who has forgotten, Metal Rules!

Nancy Sidora
Allentown, PA

In reply to Peter Quilla's letter, here is my classification of heavy metal. Black metal—any band that has lyrical content that deals with Satan. Thrash metal—when the instruments are played at maximum speed and the vocals are screamed at a very fast pace. False metal—any metal that you don't like. Hard rock—not as fast as heavy metal. Listen to AC/DC and Rush, then listen to Metallica and Exodus!

Vinnie Segarra
Queens, NY



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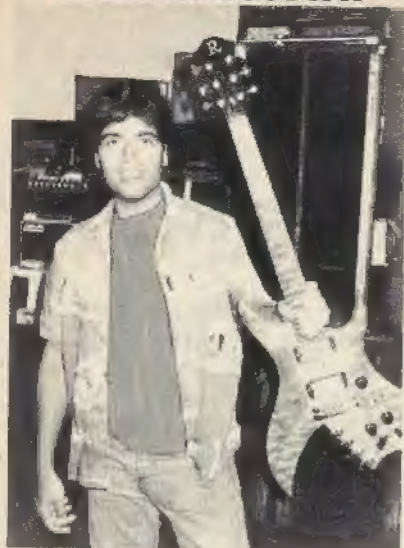
Because deciding to smoke or not to smoke is something you should do when you don't have anything to prove.

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LISTINGS

COMPREHENSIVE CONCERT GUIDE FROM FRIDAY, JANUARY 10 TO MONDAY, FEBRUARY 10; ALBUM AND AIRPLAY CHARTS & MORE...

ROCK ON TOUR

January 10—February 10

AEROSMITH (Geffen)

1/10-Austin, TX
1/12-Dallas, TX
1/13-Houston, TX
1/15-Corpus Christi, TX
1/16-Odessa, TX
1/18-Oklahoma City, OK
1/19-Kansas City, MO
1/21-Cedar Rapids, IA
1/22-Duluth, MN
1/24-Bloomington, MN
1/25-Chicago, IL

THE ELVIN BISHOP BAND

1/18-Davis, CA: Palms

BLACK FLAG (SST)

1/10-San Diego, CA
1/11-Los Angeles, CA
1/12-Pomona, CA
1/14-Tucson, AZ
1/15-El Paso, TX
1/17-San Antonio, TX
1/18-Houston, TX
1/19-Lafayette, LA
1/20-Baton Rouge, LA
1/21-New Orleans, LA
1/22-Pensacola, FL
1/23-Tallahassee, FL
1/24-Gainesville, FL
1/25-Tampa, FL
1/26-Miami, FL
1/28-Orlando, FL
1/29-Jacksonville, FL

1/30-Savannah, GA
1/31-Myrtle, GA
2/1-Columbia, SC
2/2-Charlotte, NC
2/3-Winston-Salem, NC
2/4-Greensboro, NC
2/5-Raleigh, NC
2/6-Knoxville, TN
2/7-Birmingham, AL
2/8-Atlanta, GA
2/9-Athens, GA
2/10-Chattanooga, TN

BLACK 'N BLUE (Geffen)

1/10-Jacksonville, FL: Coliseum
1/12-San Juan, Puerto Rico: Clemente Coliseum
1/14-Norfolk, VA: The Scope
1/15-Huntington, WV: Civic Center
1/16-Indianapolis, IN: Market Square Arena
1/17-Chicago, IL: Univ. of Illinois Pavilion
1/20-Milwaukee, WI: Mecca Auditorium
1/21-St. Paul, MN: Civic Center
1/22-Rockford, IL: Metro Centre
1/23-St. Louis, MO: Kiel Auditorium
1/24-Omaha, NE: Civic Auditorium
1/25-Kansas City, MO: Municipal Auditorium
1/28-Albuquerque, NM: Tingley Coliseum
1/29-Phoenix, AZ: Coliseum
1/30-Los Angeles, CA: The Forum
2/2-Reno, NV: Lawlor Events Center
2/4-San Francisco, CA: Cow Palace
2/7-Las Vegas, NV: Thomas & Mack Arena
2/8-San Bernardino, CA: Orange Pavilion
2/10-San Diego, CA: Sports Arena

THE BROOD (Profile)

See "St. Vitus" tour dates

JAMES BROWN (Scotti Bros.)

1/19-Boston, MA: Symphony Hall
2/8-Universal City, CA: Universal Amphitheatre

CIRCLE JERKS (Combat Core)

1/11-Miami Beach, FL: Cameo Theatre
1/12-Orlando, FL: Bingo Hall
1/13-Tallahassee, FL: Laboratore
1/15-New Orleans, LA
1/16-Baton Rouge, LA
1/17-Houston, TX
1/18-Austin, TX
1/19-Dallas, TX: Twilight
1/20-Oklahoma City, OK
1/22-Tucson, AZ
1/23-Phoenix, AZ: Party Garden
1/24-San Diego, CA
1/25-Los Angeles, CA

DC3 (SST)

1/29-Dallas, TX
1/30-Austin, TX
1/31-San Antonio, TX
2/1-Houston, TX
2/2-New Orleans, LA
2/3-Baton Rouge, LA
2/4-Memphis, TN
2/5-Knoxville, TN
2/6-Nashville, TN
2/7-Atlanta, GA
2/8-Raleigh, NC
2/9-Washington, DC
2/10-Richmond, VA

DIO (Warner Bros.)

1/10-Las Vegas, NV: Thomas & Mack Arena
1/13-Honolulu, HI: NBC Arena

DOKKEN (Elektra)

1/10-Portland, ME
1/12-New Haven, CT
1/14-Pittsburgh, PA
1/15-Rochester, NY
1/16-Toronto, CN
1/18-Philadelphia, PA
1/19-Glens Falls, NY
1/21-Worcester, MA
1/22-Largo, MD
1/24-1/25-New York, NY
1/28-Cleveland, OH
1/29-Chicago, IL

1/30-Detroit, MI
1/31-Milwaukee, WI
2/3-Minneapolis, MN
2/4-Cedar Rapids, IA
2/8-Houston, TX
2/9-San Antonio, TX
2/10-Dallas, TX

KISS (Mercury)

1/10-Jacksonville, FL: Coliseum
1/12-San Juan, Puerto Rico: Clemente Coliseum
1/14-Norfolk, VA: The Scope
1/15-Huntington, WV: Civic Center
1/16-Indianapolis, IN: Market Square Arena
1/17-Chicago, IL: Univ. of Illinois Pavilion
1/20-Milwaukee, WI: Mecca Auditorium
1/21-St. Paul, MN: Civic Center
1/22-Rockford, IL: Metro Centre
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2/7-Las Vegas, NV: Thomas & Mack Arena
2/8-San Bernardino, CA: Orange Pavilion
2/10-San Diego, CA: Sports Arena

YNGWIE MALMSTEEN (Polydor)

1/10-Las Vegas, NV: Thomas & Mack Arena

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1/10-Lafayette, IN
1/12-1/13-Dallas, TX
1/15-1/16-Houston, TX
1/18-Austin, TX
1/19-San Antonio, TX

**NETTY GRITTY
DIRT BAND**
(Warner Bros.)

2/7-Florence, AL:
Coliseum
2/8-Rainsville, AL:
Coliseum

ROUGH CUTT
(Warner Bros.)

1/10-Las Vegas, NV: Thomas & Mack Arena
1/23-Honolulu, HI: NBC Arena

RUSH (Mercury)

1/10-Lafayette, IN
1/12-1/13-Dallas, TX
1/15-1/16-Houston, TX
1/18-Austin, TX
1/19-San Antonio, TX

**ST. VITUS
(SST)/THE BROOD
(Profile)**

1/10-Portland, OR
1/11-Seattle, WA
1/12-Eugene, OR
1/14-San Francisco, CA
1/15-Santa Cruz, CA
1/16-San Diego, CA
1/17-Tucson, AZ
1/18-Phoenix, AZ
1/19-El Paso, TX
1/21-Lubbock, TX
1/22-Dallas, TX
1/23-Austin, TX
1/24-San Antonio, TX
1/25-Houston, TX
1/26-New Orleans, LA

1/27-Tallahassee, FL
1/28-Atlanta, GA
1/29-Raleigh, SC
1/30-Washington, DC
1/31-New York, NY
2/1-Boston, MA
2/2-Providence, RI
2/3-Hoboken, NJ
2/4-Hartford, CT
2/5-Philadelphia, PA
2/6-Pittsburgh, PA
2/7-Columbus, OH
2/8-Detroit, MI
2/9-Athens, GA
2/10-Chattanooga, TN

UP & COMING

16TH ANNUAL CIRCUS READERS' POLL WINNERS—Who will wear the winners' crowns this year? Who will be the most disappointing? We've got all the results—just as our readers called them.

KISS—The group that set the standards for live metal takes its biggest and most important show on the road. An inside look at the world's loudest asylum.

TWISTED SISTER—Circus examines New York's favorite sisters, past, present and future, as they invite the world to 'Come Out and Play.'

AC/DC—Where will the Anglo-Aussie metal mashers head next? Angus Young and company reveal the direction of the band that has shaken the foundations of the rock world for 13 years.

AIRPLAY

Top 10 National Radio Airplay Chart.



**John Cougar
Mellencamp**



**The Cars'
Ric Ocasek**

1. **John Cougar Mellencamp**/Scarecrow (Riva)
2. **The Cars**/Greatest Hits (Elektra)
3. **Z.Z. Top**/Afterburner (Warner Bros.)
4. **Simple Minds**/Once upon a Time (A&M/Virgin)
5. **Dire Straits**/Brothers in Arms (Warner Bros.)
6. **Starship**/Knee Deep in the Hoopla (Grunt)
7. **Sting**/The Dream of the Blue Turtles (A&M)
8. **Rush**/Power Windows (Mercury)
9. **Pete Townshend**/White City (Atlantic)
10. **Roger Daltrey**/Under a Raging Moon (Atlantic)

Compiled from research by Circus Magazine's staff based on listings from WKLS-FM, Atlanta; WBGN-FM, Boston; WXRT-FM, Chicago; WMMS-FM, Cleveland; KLOL-FM, Houston; KYYS-FM, Kansas City; KLOS-FM, Los Angeles; WQFM-FM, Milwaukee; WPLR-FM, New Haven; WNEW-FM, New York; WMMR-FM, Philadelphia; KUPD-FM, Phoenix; KZAP-FM, Sacramento; KHTR-FM, St. Louis.

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.017
.026
.036
.046

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ERNE BALL SKINNY TOP HEAVY BOTTOM

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.013
.017
.030
.042
.052

CUSTOM GAUGE 2215
NICKEL WOUND MADE IN USA



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.016
.026
.036
.046


CUSTOM GAUGE 2222
NICKEL WOUND MADE IN USA



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ENTERTAINMENT, MUSIC AND NEWS

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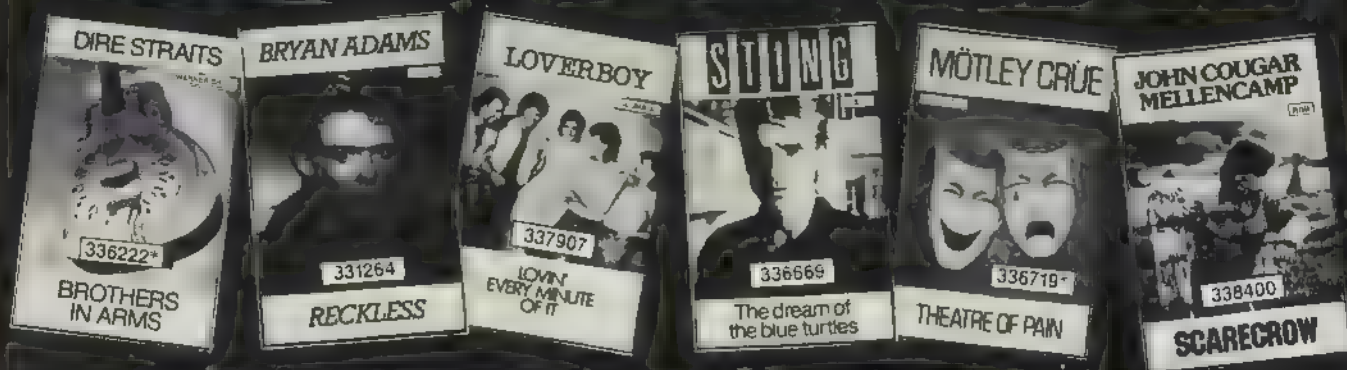
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10. (—) **Simple Minds**/Once upon a Time (A&M/Virgin)
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15. (—) **Mr. Mister**/Welcome to the Real World (RCA)
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17. (—) **Loverboy**/Lovin' Every Minute of It (Columbia)
18. (—) **The Cars**/Greatest Hits (Elektra)
19. (10) **Kate Bush**/Hounds of Love (EMI America)
20. (16) **A-Ha**/Hunting High and Low (Warner Bros.)

Compiled from research by Circus Magazine's staff based on national record store reports. The chart reflects initial and consequent sales impact and is compiled from monthly data. Numbers in parentheses indicate last month's position.

TWISTED SISTER (Atlantic)

1/10-Portland, ME
1/12-New Haven, CT
1/14-Pittsburgh, PA
1/15-Rochester, NY
1/16-Toronto, ON
1/18-Philadelphia, PA
1/19-Glens Falls, NY
1/21-Worcester, MA
1/22-Largo, MD
1/24-1/25-New York, NY
1/28-Cleveland, OH
1/29-Chicago, IL

1/30-Detroit, MI
1/31-Milwaukee, WI
2/3-Minneapolis, MN
2/4-Cedar Rapids, IA
2/5-Kansas City, MO
2/8-Houston, TX
2/9-San Antonio, TX
2/10-Dallas, TX

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- 1 _____
- 2 _____
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VIDEO MONITOR

by Gary Cee

The Motleys get naughty

Townshend visits 'White City'

YOU WON'T SEE IT ON MTV or any network program. **Motley Crue** fans will just have to hope that the sizzling, X-rated version of the "Home Sweet Home" vidclip makes it onto a home cassette one day. Cameras were roving at the Reunion Arena in Dallas, Texas, when **Vince Neil's** eyes went agog at the sight of an overzealous female fan exposing more than a pretty smile in the band's direction. The Crue decided to include the well-endowed fan in an alternate version of the clip along with other shots too steamy for broadcast. A commercial release is possible, but the Crue would rather wait until they've completed a few more videos before releasing a home anthology of all their clips.

Audience members were also captured raising their hands to rock at the Summit Arena in Houston, and the beach scenes were shot at Sunset Beach, just south of Long Beach in southern California. Wayne Isham directed the clip, and Michael Berryman, the towering teacher in "Smokin' in the Boys Room" makes a return appearance.

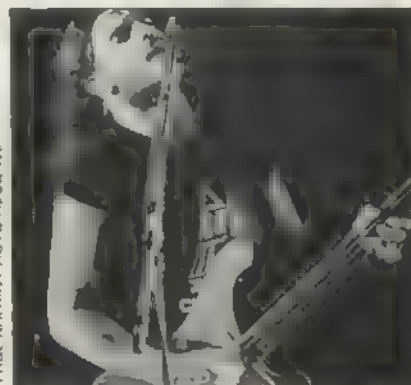
A spokesman for **Kiss** told the Video Monitor that the band jetted off to London to complete videos for both "Uh! All Night!" and "Who Wants to Be Lonely?" before their winter tour got underway. David Mailet directed once again... The same high-intensity lights used in the final scene of *The Natural* starring Robert Redford are used in **Joe Lynn Turner's** "Endlessly" video, one of the more technologically advanced clips of the year. One could illuminate a small country with all the super-powered lights Joe used

VIDEO GRAB BAG: Vestron Video released **Pete Townshend's** first music movie, *White City*, on the same day the *White City* LP was released. **The Who's** axe-master portrays a



ARTHUR L. FIELD

Vince Neil gets an eyeful in the spicy version of "Home Sweet Home."



PAUL NATKIN PHOTO RESERVE

Lemmy Kilminster. "Deaf Not Blind" features Motorhead's original line-up.



JEFFREY MAYER/RANBOW

Jimi Hendrix: the film that proved his brilliance is now a home video.

musician who helps to repair the broken marriage of a close friend. Townshend composed the entire score... The original **Motorhead** line-up: **Lemmy Kilminster**, "Fast" **Eddie Clark** and "Philthy" **Phil Taylor** star in *Deaf Not Blind* from Passport Music Video. The blood-curdling trio perform all their bone-crushing hits. Another Motorhead home video is due out very soon. Stay tuned for details.

CBS/FOX Video has shipped **Huey Lewis and the News' Video Hits** to the stores. The tape includes all their mega-hits, plus a bonus: Huey and the News performing their *cappella* trademark rendition of "The Star Spangled Banner" before a sell-out crowd at Oakland, California's baseball stadium. CBS/FOX also releases **Elvis Costello and the Attractions' Greatest Hits**, including every one of the Pope of Pop's promotional clips.

"Cinnamon Girl," "Hurricane," and "Hey Hey My My" are all included on **Neil Young in Berlin** from VidAmerica. This concert film, shot in 1982, features Neil's Trans Band with current Bruce Springsteen guitarist **Nils Lofgren**... Sony Video has released the 1967 classic, *Monterey Pop*, **Janis Joplin**, **Jimi Hendrix**, **The Mamas and the Papas**, **Otis Redding** and **The Who** are all captured in peak performances.

MUSIC VIDEO

Top 10 National Music Videoplay Chart

1. (—) **Glenn Frey**/You Belong to the City (MCA)
2. (—) **Tears for Fears**/Head over Heels (Mercury)
3. (—) **Mr. Mister**/Broken Wings (RCA)
4. (—) **Scritti Politti**/Perfect Way (Warner Bros.)
5. (—) **A-Ha**/Take on Me (Warner Bros.)
6. (—) **Sting**/Fortress Around Your Heart (A&M)
7. (—) **John Cougar Mellencamp**/Small Town (Riva)
8. (—) **ABC**/Be Near Me (Mercury)
9. (—) **Talking Heads**/Stay up Late (Sire)
10. (—) **Thompson Twins**/Lay Your Hands on Me (Arista)

Compiled by Circus Magazine's staff based on listings from Music Video Services, NBC's Friday Night Videos, "Radio 1990," Night Tracks, "TV 2000," Video Concert Hall and the Video Music Channel. Numbers in parentheses indicate last month's position.

FRONT PAGES

edited by Paul Gallotta



Steve Grimmatt (l.) and Nick Bowcott of Grim Reaper began recording their third album in England this month.

Grim Reaper travel individual roads

Grim Reaper is one band which doesn't subscribe to the old adage "Reach out and touch someone." Lead guitarist **Nick Bowcott** explains, "I don't get homesick at all when I'm on the road. I'm too old for that. Consequently, I'll only call my folks maybe once a month when we're in America. I call my girlfriend a little more often—maybe once a week. After all, she's the only one who'll accept collect calls."

When **Grim Reaper** tour, they always find a way to make their own fun. Allows Bowcott: "I like killing time by watching porn videos and sending out obscene messages on the tour bus' CB radio. **Steve [Grimmatt]** just eats and eats until he's about to throw up. Then he eats some more. **Dave [Wanklin]** just crawls into his bunk and disappears for two, three days."

Metallica: not afraid to use difficult lyrics

With the Senate Commerce Committee hearings and some radio stations selectively screening songs for lyrical content, a lot of bands have come under scrutiny for emphasizing violence in their lyrics, including

Metallica. The latter's drummer, **Lars Ulrich**, explains that his band's fascination with violence is just that. Fascination.

"Those are inner feelings that we're not afraid to write about," he assesses. "Those are things we think about: nuclear war, suicides, capital punishment, electric chairs... there's no reason not to write about what we think about."

The Denmark-born skin slammer pauses and adds, "Besides, I think that with a lot of songs that we play, writing about giving your girlfriend a red rose just wouldn't fit in."

The secret past of Iron Maiden's sixth member

Anyone in **Iron Maiden**'s camp will tell you that if there's such a thing as the band's sixth member, it's **Eddie**. The colorful corpse (presented in various stages of decomposition) has graced the band's stage, as well as their album covers, from 1980's self-titled debut to their current live opus, *Live After Death*. But where did he come from?

"He comes from a pub in East London," explains guitarist **Dave Murray**. "A mate named Dave Lights built us this head as part of our backdrop. Smoke and blood used to come out of its mouth at the end of our set. We just called him 'ead.' Then before we got signed, we caught a glimpse of this poster by Derek Riggs and we felt it tied in perfectly with the concept of 'ead.' We built him up from there, giving him arms and legs, so 'ead' became 'Eddie.'"

Y&T, Twisted Sister's drummers wreak havoc

Considering their parallel histories, it's no surprise that the members of **Y&T** and **Twisted Sister** are close friends on and off the road. They've both been around for 10 years plus before obtaining a substantial degree of success. In their bar-band days, they both rented houses in the suburbs where each respective band lived. And they both shared the bill on a ground-breaking tour last year.

Between the two bands, the closest friendship appears to be that of drummers **Leonard Haze** and **A.J. Pero**. According to Twisted's Pero, "Leonard is a great guy. There isn't a thing he wouldn't do for you. When we toured together, you couldn't pull the two of us apart. When we're together, even the roadies steer clear of us."

There was the time the two dismantled Dokken's drum kit—while Mick Brown was still playing it onstage. Or the instance where they carried Jeff Pilson offstage in the middle of his solo. And then there are stories even A.J. himself refuses to discuss. "Let's just say he's a wild man and when we get together we have fun."

Haze has returned the compliment, noting, "I can't say enough about A.J. Not only is he one of the greatest double bass drummers in the business, he's like a brother. Both he and his band went out of their way for us on many occasions. They're the greatest."

LAYNE MURDOCH/CIRCUS

How changing your pickup will improve your guitar's sound.

There's a frustrating time in a guitar player's development when you have the fingering right, you're bending the strings at the right time, but you still don't sound the way the record does.

It happened to me when I shared a bill once with Robbie Robertson (Later he was in The Band.) When we played together between sets, trading off licks, I couldn't get close to

the sounds he was getting out of his Telecaster® guitar.

I thought it might be an effects box, but no; you can juggle the signal with effects boxes, but you can't improve the original sound except with a pickup. His pickups had more windings and bigger magnets than my stock pickups, and were more sensitive and responsive to hard or soft picking.

My own Telecaster guitar was so comfortable in my hands. I couldn't bear to play anything else. But it didn't have the professional sound I needed on stage. Putting in a new pickup was like getting a new guitar.

The pickup is the place where sound changes into electricity. The magnetic pole piece magnetizes the string, and when the string vibrates, it moves a magnetic field through wire wrapped around the magnet. The wire resists the field and sends electricity to the amplifier, where the signal is changed back into sound.

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STAGE PASS

by Dan Hedges

Ratt separate the mice from the men in New Haven



ANASTASIA PANTSIOS

Guitarist Robbin Crosby (l.) was a founding member of Ratt. Juan Croucier joined the band in 1983.

NEW HAVEN, CONNECTICUT

"I'M NOT KIDDING, SHE WAS right over there," says Warren DeMartini, sprawled in a dressing room in the New Haven Coliseum, looking like a truck had just backed over him.

Outside, there are girls galore clogging the corridor. Pretty girls. Ugly girls. Girls who wouldn't make it three feet inside the front door if you brought them home to meet mom. But the guitarist doesn't seem too interested. Ratt's last-on-the-bill, support-band days are over now. So fried-out from tour buses, no days off, and being a headliner for the first time in his life that he can barely keep his eyes

focused, he's nursing a bottle of Bud and chatting on about the visitor that came backstage just as Ratt were tuning up.

"Kind of cute," he says, by way of a description. "Didn't even look real, more like one of those furry things you hang from a rear-view mirror. Sat on the arm of that chair over there the whole time we were getting ready. Not afraid at all. Just sat there." He shrugs. "We gave her a little dish of water to drink, but she ran away."

The joke is that the visitor was a mouse. A rat might have been more appropriate, better for the image; but when you're four months into a tour, only a little past the halfway mark, and

in New Haven to boot, you take your excitement where you can find it.

"I think we've finally gotten used to all this," DeMartini explains, though he doesn't seem thrilled that the band are breaking camp in half an hour to head for the next city on the tour sheet.

"Traveling together in such close quarters for so long, you get to know each other really well. It's like a family, and since I come from a big one, it's almost like being at home."

Still, it must get pretty tedious being surrounded by the same sweaty faces. Day in. Day out.

"Yeah. Robbin Crosby and I have known each other since we were kids," he says wearily. "By this point, I've gotten *real* sick of looking at him."

For most of the New Englanders who'd crammed into the arena in New Haven earlier that Friday night, however, it was the first time they'd seen Ratt and sampled the band's high-octane brand of rock & roll. It's a flashy show. Lots of volume. Lots of lights and P.A. A functional, hi-tech stage set loaded to the groaning point with girdered platforms and catwalks. Lots of solos, with everyone from drummer Bobby Blotzer to bassist Juan Croucier getting the chance to step front and center.

Visually and sonically, Ratt are firmly grounded in the Van Halen chapter of California rock, packed with the epic posing and hanging-by-your-fingernails instrumental flash that fits in perfectly with David Lee Roth's definition of "Big Rock."

Although some critics reckon that the band's newest LP, *Invasion of Your Privacy*, lacks the hooky songwriting strength of their earlier efforts, tunes like "Closer to My Heart" and "You Should Know By Now" seemed charged with greater power on stage. As the Croucier/Blotzer rhythm section laid down a barrage and lead singer Stephen Pearcy prowled the catwalks, posing and posturing his hunky build for the ladies, even older items like "Sweet Cheater" and "You Think You're Tough" (from Ratt's pre-fame EP) took on added strength—not as familiar as "Back for More," though fan reaction stayed at the same manic pitch throughout, with virtually every ticket holder standing on his seat, craning his neck for an unobstructed view of the festivities.

DeMartini and Crosby's heads-down, dual guitar workout on "Round

Stephen Pearcy made the decision to sing professionally after he had seen Van Halen playing at Gazzari's, an L.A. club.

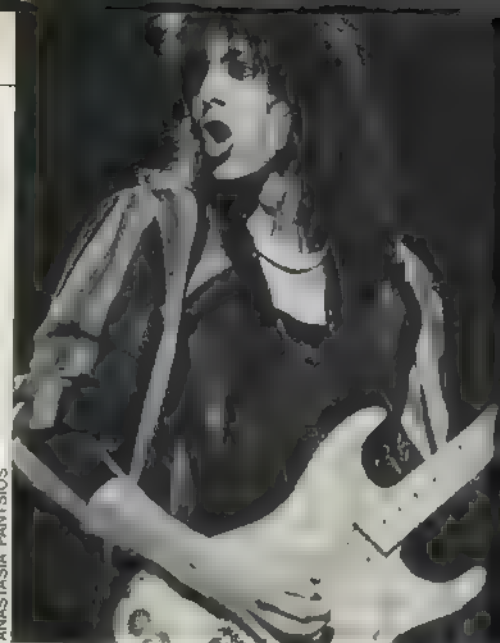


and Round" could trace its origin back to early '70s bands like Britain's **Wishbone Ash** and **Derek and the Dominos** (the latter spotlighting the fretboard collaboration between Eric Clapton and Duane Allman). In New Haven, the two old friends' use of the trick worked well from the visual and aural standpoints—one blond and hulky, the other dark and toothpick thin. Likewise, their lead/rhythm exchanges fell into distinct styles, though it was clear from note one that it's DeMartini who has the makings of a potential guitar hero.

He's not at the hero level yet,

though. At this stage, the guitarist clearly has his technique down, but has yet to develop an identifiable personal voice. Those thousand-notes-per-second Eddie Van Halenisms still run rampant through "You Should Know by Now," yet his backstage hints that he'd like to start bringing other (notably Spanish) influences into his playing show he doesn't intend to stick to what's already proven successful.

By some accounts, Stephen Percy's gritty voice hasn't been holding up well during the current tour, a victim of constant traveling and the blistering volume of his band mates. In



ANASTASIA PANTISIOS

Ratt's Chicago-born guitarist Warren DeMartini briefly replaced George Lynch as a member of Dokken.

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
The Martin Guitar Company, Martin String Division, Nazareth, PA 18064

New Haven, the only time he had the chance to bring it down below screaming level was during his lengthy mid-stream conversational rap to the audience, delivered over a backdrop of Blotzer's plodding drums.

What did the singer talk about? The usual stuff. Parties. Girls. More parties. More girls. It was no secret that he was copping his inspiration from David Lee Roth's now-famed mouth solos. But without Roth's style and humor, the segment dragged on for much longer than it should have.

Despite reports of rampant sloppiness that have dogged them since the tour began, however, Ratt put on a surprisingly tight show in New Haven. Agile. Energetic. And unlike many entrants into the heavy rock stakes nowadays, they looked as if they were genuinely having a good time. As Warren DeMartini points out, though, the strain of being headliners and having to play a lengthy show made it touch and go early on in the trek. At times, rather than settle into a cruising velocity for the long haul, the band would hit the stage at full throttle and burn out quickly.

But all that has apparently been sorted out. At least for now. Although Ratt's faces are all over the music videos on TV, and they're playing to capacity crowds in areas they'd never even scurried into in the past, DeMartini's decided that life as a headliner isn't really that much different from the way things were before.

"We're still traveling in the bus, still working our heads off," he says. "The only difference is that we don't have to take shit from anybody anymore." 

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WORD FIND

by Steven Dean Pastis

Clues

1. Scorpions' Rudolf _____
2. _____ Ranger
3. Gene Minds
4. Did "All She Wants to Do Is Dance"
5. Queen's May
6. Motley Crue's Vince _____
7. J. _____
8. Led Zeppelin's "Leads of the Holy"
9. Silver Bullet Band leader
10. Twisted Sister's "Under the Leads"
11. Barry or Robin _____
12. Talking _____
13. Cheech & _____
14. Dire _____

See next issue for answers

Word Find Rules

The words or names corresponding to the numbered clues have been hidden in the jumbled letters given. The words are vertical, horizontal or diagonal, and are sometimes even backwards

Y C N A I R B R

C E H O U S E S

S G L O K K K T

E I G N N N H R

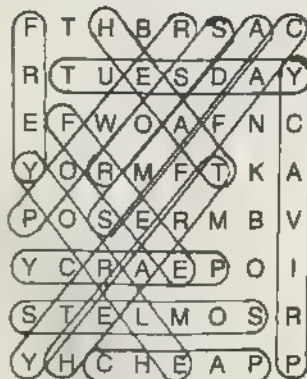
G B M E E G E A

E B H P I H A I

R C C N L L D T

S B L A D E S S

Answers From Last Issue



(Note: To use this answer key, the letter "C" refers to the numbers on vertical columns, "R" to the horizontal rows.)

- | | |
|----------------------------|-------------------------------|
| 1. CAFFERTY (C8R1-C1R8) | 8. ADAMS (C7R1-C3R5) |
| 2. CHEAP (C3R8-C7R8) | 9. PEARCY (C8R6-C1R6) |
| 3. TUESDAY (C2R2-C8R2) | 10. ROSS (C3R4-C6R1) |
| 4. POWER (C1R5-C5R1) | 11. ST. ELMO'S (C1R7-C7R7) |
| 5. FREE (C2R3-C5R6) | 12. FREY (C1R1-C1R4) |
| 6. HEART (C2R8-C6R4) | 13. HEAT (C3R1-C6R4) |
| 7. PRIVACY (C8R8-C8R2) | 14. ELROY (C5R8-C1R4) |

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SONG LYRICS



ERIC ROBERTS

Ric Ocasek started playing guitar when he was 10. After dropping out of college, he became a professional musician.

The Cars/"Tonight She Comes"

I know tonight she comes. / She's taking a swipe at fun. / She gives me a reason. / setting my sights. / Well, I know tonight she comes.

She jangles me up. / She does it with ease. / Sometimes she passes through me / just like a breeze. / She gives me a reason / for feeling all right. / Well, I know, tonight she comes.

And I know she's going to do it to me / one more time, one more time. / I know she's going to stay implanted / in my mind. / Why does she keep me hanging / on the line?

I know she's going to do it to me / one more time, one more time. / I know she's going to stay implanted / in my mind. / Why does she keep me hanging / on the line? / Oh yeah.

I know the way she feels / and all of the hearts / that she steals. / She tells me it's easy / when you do it right. / Well, I know tonight she comes

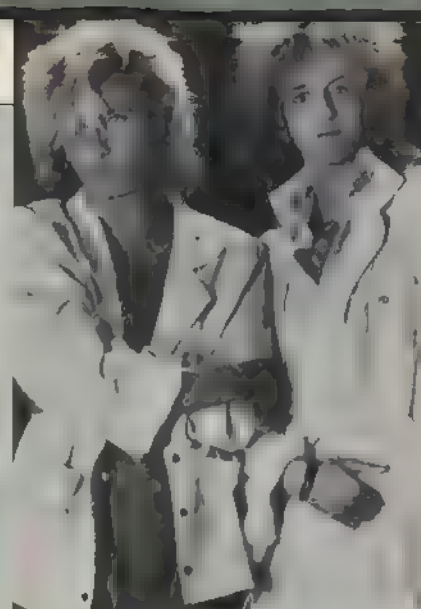
She tells me it's easy. / When you do it right, / I know tonight, / I know tonight, / I know tonight, / I know tonight, / she comes.

I know tonight. / Yeah, I know tonight / Well, I know tonight, / I know tonight, / tonight / she comes.

From *The Cars Greatest Hits* by the Cars (Elektra) Music and lyrics by Ric Ocasek Copyright © 1985 Ric Ocasek. All rights administered worldwide by Lido Music, Inc. Lyrics used by permission

FAST FACTS

Personal—Ric Ocasek and Ben Orr were part of a folk trio, Milkwood, who released an LP in 1972, now a rarity



Mark Holmes (l.) and Chris Steffler are one-half of Platinum Blonde. Not seen: Sergio Galli and Kenny MacLean.

Platinum Blonde/"Crying over You"

Crying, crying over you
Intensity security. / Break the chains that hold me down. / No chance for sanity around here / 'cause I ain't gonna be your fool no more.

Another mask of innocence / you hide away for convenience. / It's just a change of attitude. / Oh yeah, yeah.

Chorus:

'Cause I ain't gonna be your fool no more. / 'Cause I ain't crying, crying over you. / All you ever want me to do, / crying over you.

You never seem to state your case. / You always make me lose it, lose it. / I'm gettin' tired of running the race. / Oh yeah, yeah.

Repeat Chorus

Nothing's going to change my direction, / 'cause I ain't gonna cry. . .

Crying, crying over you. / All you ever want me to do. / Crying over you, oh no, oh no

From *Alien Shores* by Platinum Blonde (Epic) Music and lyrics by Mark Holmes Copyright © 1985 T.B.A. Music (CAPAC) All rights reserved. Used by permission.

FAST FACTS

Formed—1982; Toronto, Canada.

Recent LPs—*Alien Shores*, 1985 (Epic); *Standing in the Dark*, 1984.

Current band members—Mark Holmes: vocals; Sergio Galli: guitars; Kenny MacLean: bass, keyboards; Chris Steffler: drums **Personal**—Platinum Blonde has opened shows for Billy Idol and Bryan Adams to ecstatic response. Their new album was recorded at Triumph's studio, Meta works, in Toronto



MARK WEISS

Viv Campbell (l.) suggested to Ronnie that they initiate the Hear 'n' Aid project, still unreleased at press time.

Dio/"The King of Rock and Roll"

Hot night, summer in the city. / Just about to smoke and burn. / Look out, he's evil but he's pretty, / and oh he's gonna twist and turn

He's got the midnight madness.
He's got control

He's the King of Rock and Roll
Bad blood everybody knows it, / but everybody doesn't care. / He's got the only way to show it, / They want to see it everywhere.

He's got to give you fever He'll scratch your soul.

He's the King of Rock and Roll.

He's the King of Rock and Roll.

Bad boy, always on the cover, / gettin' the story told. / Fast fact, one way or another / cause he'll never never, never, never get old.

He makes a special magic / and you've got control. / You are the King of Rock and Roll.

He's got the midnight madness
He's got a soul

'Cause he's the King of Rock and Roll. / The King of Rock and Roll. / The King of Rock and Roll. / The King of Rock and Roll. / The King of Rock and Roll.

From *Sacred Heart* by Dio (Warner Bros.) Lyrics and melodies by Ronnie James Dio. Music by Dio and Vivian Campbell. Copyright © 1985 Niji Music. All rights reserved. Used by permission.

FAST FACTS

Personal—Ronnie James Dio sang with Blackmore's Rainbow before replacing Ozzy Osbourne in Black Sabbath in 1979. In 1982, Ronnie formed his own band. *Sacred Heart* is Dio's third LP.



Bruce Kulick (l.), Paul Stanley and Kiss holed themselves up in New York's Electric Lady Studios for 'Asylum.'

Kiss/"Who Wants to Be Lonely?"

Oooh, you look good tonight. / Standing there in your own world. / Baby, talk to me with your eyes before the moment dies. I want to say to you, / time is just passing us by. You keep waiting for something called love. / Wake up in the middle of the night. / Nobody's gonna make it alright

Chorus:

Who wants to be lonely? / Who wants to be with you tonight? / Who wants to be lonely? / Who wants to be holding you tight?

Open yourself to me, / let me show you what it can be like. / Baby, giving it all that you've got, / nothing can hold you back. / Some things can stand alone. / A mountain can feel no desire, / but a heart isn't made of stone. / Wake up in the middle of the night. / Nobody's gonna make it alright.

Repeat Chorus

Who wants to be lonely? / Who wants to be lonely? / Who wants to be lonely?

Wake up in the middle of the night. / Nobody's gonna make it alright.

I want to say to you / time is just

passing us by. / You keep waiting for something called love.

Repeat Chorus

From *Asylum* by Kiss (Mercury). Music and lyrics by Paul Stanley, Desmond Child and Jean Beauvoir. Copyright ©1985 by KISS and Desmobile Music Company and Voodoo Island, Inc. (ASCAP). All rights reserved. Used by permission.



Alec John Such (l.), Jon's bass guitarist, worked the grueling cover-band circuit before joining Bon Jovi

Bon Jovi/"Silent Night"

After the smoke clears, / when it's
down to you and I, / when the sun
appears / and there's nothing left but
goodbyes, we'll just turn and walk
away. / How could we let it end like
this? / Just turn and walk away
Should we seal it with a kiss?

It's too late, / Now you're out and on
the run, / It's too late, held up in love
without a gun

Chorus:

Silent night, we hold up our candle
light, / Silent night, the night our love
died, / No words to say, and we're both
too tired to fight, / Just hold me close,

and don't let go

It was all so simple when / you were
to be queen / and I'd be your king, / I
guess those dreams got lost, / 'cause
baby, you're still you / and I'm still me
Now letting go, it's always the hardest
part to fight, / When we both know
we're just two more victims of the
night

It's too late, too late to wonder why
Much too late to save a love that's
died

Repeat Chorus

From the album *Slippery When Wet* by Bon Jovi (Mercury)
Music written by Jon Bon Jovi. Copyright ©
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FAST FACTS

Personal—Jon says of his second
LP: "The songs were written from
personal experiences. They're sort of
like a diary of our travels all over the
world. We met kids wherever we went
and spent a lot of time talking to them
about the things which really matter, to
them and to us. They turned out to be
basically the same things."



Blades, Watson, and Gillis of Night Ranger. Blades is considered to be the band's primary songwriter.

ROSS MARINO

Night Ranger/ "Goodbye"

As the sun hides its head for
another night's rest And the wind
sings his same old song. And you
on the edge never close, never far
Always there when I needed a friend.

Yes, it's hard living life on this
merry-go-round. Always up, always
down, spinning round and round

Chorus

And all this could be / just a dream
so it seems. I was never much good
at goodbye.

There once was a time / never far
from my mind, / on the beach, on the

fourth of July. I remember the sand
how you held out your hand and we
touched for what seemed a lifetime

Now it's hard, leaving all this
behind me now. Like a schoolboy so
lost / never found until now

Yes, it's hard living life on this
merry-go-round. Always up, always
down turning round and round

And all this could be just a dream
so it seems I was never much good
at goodbye. / Goodbye.

From *7 Wishes* by Night Ranger (Came/MCA)
Music and lyrics by Jeff Watson and Jack Blades
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Music (BMI). All rights reserved. Used by
permission.

FAST FACTS

Personal—Night Ranger are
currently on a cross-country tour with
the Starship. According to Jack
Blades, "We want to show the U.S.A.
how the Bay Area rocks."

Night Ranger's *7 Wishes* tour began
with dates in Japan and Europe before
continuing with their fellow Frisco-area
fretsters as co-headliners on a
domestic third leg.



PHIL ROBERTS

Mike Peters of the Alarm. The Welsh quartet opened many a show for U2 before becoming commanding headliners.

The Alarm/"Strength"

Chorus:

Give me love. / Give me hope. / Give me strength. / Give me someone to live for

Who will light the fire that I need to survive? / Who will be the lifeblood coursing through my veins? / Like a river flowing that will never change. / I need someone I can depend on. / Oh, whoa.

Cause I'm a man of emotion who can't hide the tears. / I'm a man of feeling who can't hide the pain. / I'm alone on the outskirts of town where no one knows my name. / I'm at the point of my life where I need affection. / Oh, whoa.

Repeat Chorus twice

I need it now. / I need it now.

Someone write me a letter. / I need to know that I'm still alive. / Someone give me a telephone call. / I need to hear a human sound. / Someone open up the door and let me out of this place. / I've been caged up for oh, so long, I don't know if I'm living or dying. / Oh, whoa!

Repeat Chorus

I walk alone across the outskirts of town. / I can't control what I'm going through now. / Will you light the fire that I need to survive? / Will you donate the lifeblood coursing through my veins? / Will you open the door and let me out of this place? / I've been caged up for oh, so long, I don't know if I'm living or dying.

Repeat Chorus

From *Strength* by the Alarm. Music and lyrics by the Alarm. Copyright ©1985 Illegal Songs Inc. (BMI). All rights reserved. Used by permission.

Armored Saint/"Over the Edge"

There's an open door / calling to

me, / I just can't ignore. / Waking up I realize / bars of steel to keep me inside.

Justice has done me wrong. / Guilty of crime / will age me so long. / Understand it's more than too late / Where's the lucky dog / who used me for the bait?

I'm falling over the edge.

Yeah, I guess he was / pretty smart. / Left me in the street / with my gun in the dark. / Murder, well I tried to prevent. / Instead, up the river is how my / time is spent.

I think I'm over the edge. / Hell, I've been doing time. / Tired of doing time. / over the edge

I can't take more of this cell. / So don't be alarmed when / you hear this prisoner yell. / Wooh, mmm, wo, wo.

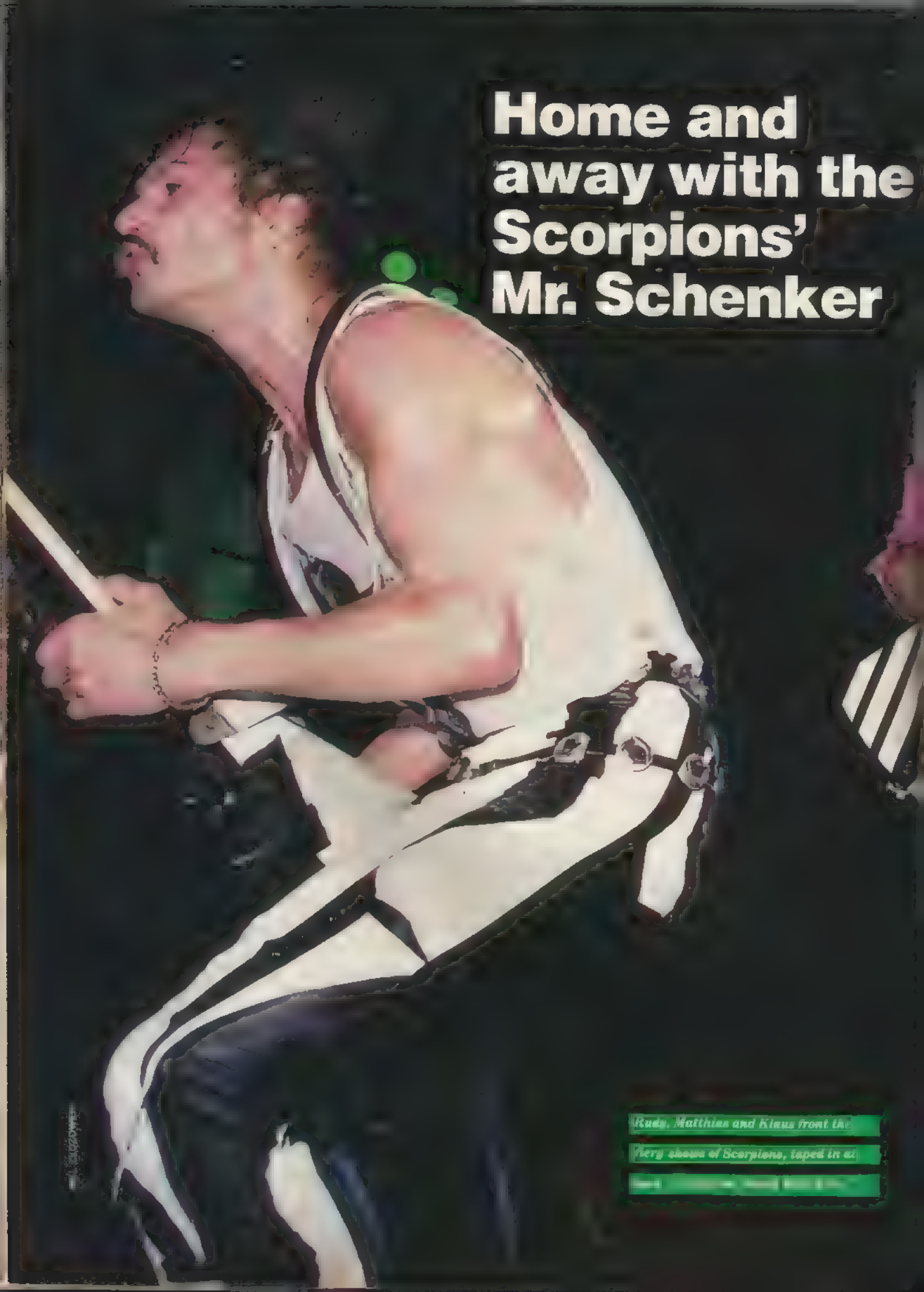
Far away, never / too far away / from the truth. / But where's the fairness? / What's a harmless man to do / but see it through?

Though I'm trapped in this / death-bringing tomb. / Words of hope. / There ain't no place for / this forgotten race.

From *Delirious Nomad* by Armored Saint. Music and lyrics by Phil Sandoval, John Bush and Gonzo Sandoval. Copyright ©1985 Armored Saint Music. Red Admira Music, Inc. (BMI). All rights in the U.S. and Canada administered by Red Admira Music Inc. Lyrics reprinted by permission.

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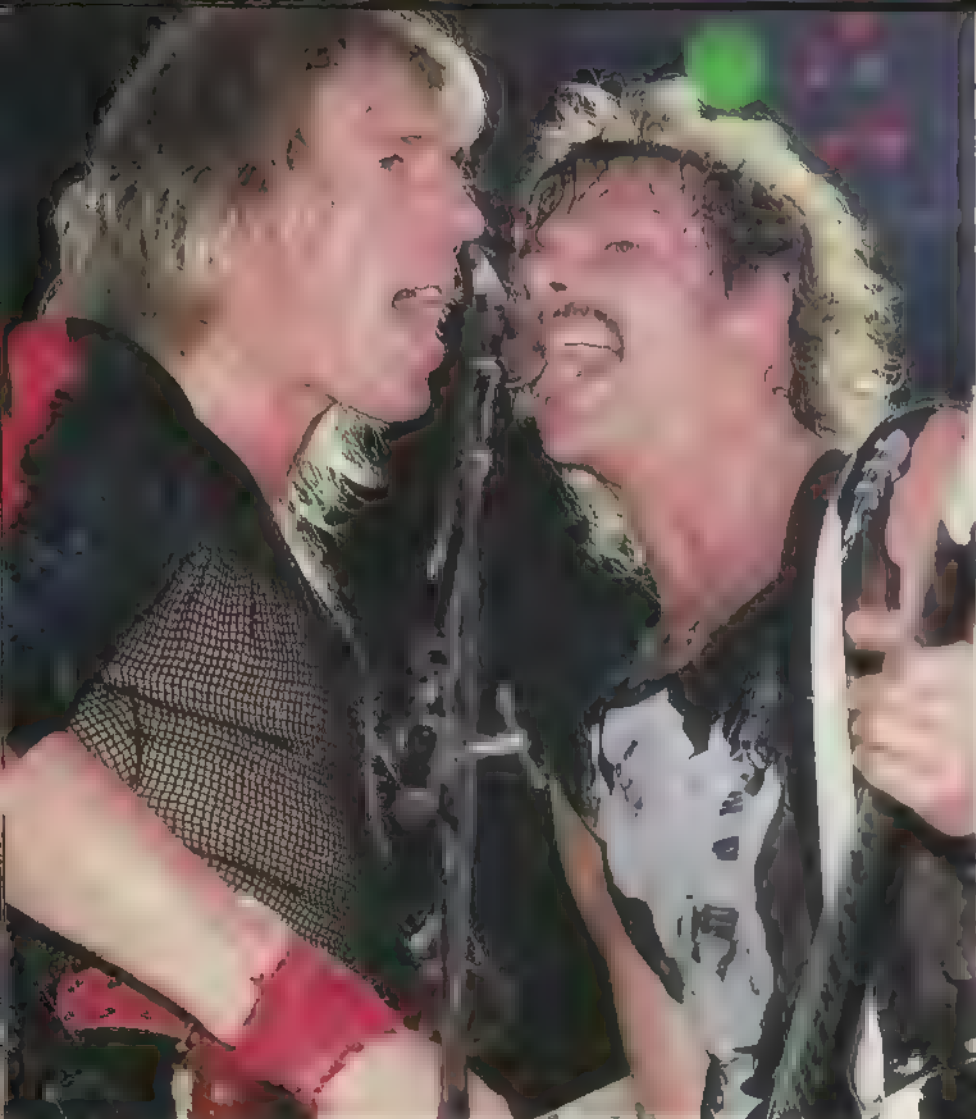


Home and away with the Scorpions' Mr. Schenker

Rudy, Matthias and Klaus front the

fiery shows of Scorpions, taped in at





NEIL ZLOZOWER

Francis Buchholz (L.) joined Rudolf in Scorpions some eight years after the band's first obscure gig in Hannover, but has been onstage for all Scorpions' U.S. tours.

With his flashy costumes, his gaping smile and his acrobatic stage moves, Teutonic tunesmith Rudolf Schenker makes his wiry presence in Scorpions stand out in high relief. By now, it ought to. Though it wasn't till 1982 that the German rock group led by Schenker and Klaus Meine first struck U.S. gold with *'Blackout'* (Mercury Records). Rudolf has been plying his stagecraft since 1965, when the brash bands of Britain inspired the young music fan to string up an axe of his own. Since that time, the moustachioed guitarist has turned out music to a series of Scorpions standards, from "Speedy's Coming" and "Coast to Coast" to the hit 45 "Rock You Like a Hurricane."

Schenker, who's not ashamed to say there were "bad times" during Scorpions' quest for success, now can boast a multiplatinum LP (*'Love at First Sting'*) along with the stormy concert "twofer," *'World Wide Live.'* Currently in rehearsal for a new studio album, Schenker talked to *Circus Magazine's* Richard Hogan about the meticulously

planned inner workings of Scorpions. From solos to contracts, from family ties to road fever, Rudolf covered his subjects as carefully as his English would permit. But if his first language is still German, his perspective is always international. And the music due to emerge this year from Schenker's 24-track basement studio will be understood in any language.

by Rudolf Schenker

When Scorpions made *Love at First Sting*, we knew it was an album we couldn't rush through. But on tour, you get a different kind of feeling from the one you get playing in the studio. When we decided to make *World Wide Live*, the band thought, "No problem! We'll do the whole thing in a month and a half, and it's finished."

Of course, you can't really do that. Some people thought the album was

late, but the band had just been too optimistic at first. I told them, "No—we can't do it that way." We recorded in many places: London, Brussels, Paris, San Diego, Los Angeles, Costa Mesa, New York, Hannover, Stuttgart, Cologne, and Hamburg. The London concerts were at the beginning of 1984, Paris was at the end of February, and we kept recording all through the year [to Dec. 3, in Hamburg]. It was truly *World Wide Live*, because we wanted a documentary album of Scorpions live, and we wanted to get our best.

Madison Square Garden in New York looked like it would be a pressure point. At Madison Square, we knew it could go one of two ways: we could be very good, or we could be very bad. And when we played the tape back, it was not very bad, but it wasn't good enough—not as good as the performances from Los Angeles, Costa Mesa and San Diego.

So you can see the Madison Square Garden show in our film instead. (You ought to be able to; we had eight or nine cameras there.) But nothing on the record was taken from the New York concert. Madison Square Garden is a special place—a very special place—and everybody was nervous. Because everybody knows that New York is the hardest place to make it.

Back in Germany, we pored over many tapes. We did lists at home, with everyone noting down his favorite tracks. And when we got together in the studio, with the exception of two songs, everybody had the same opinion.

It was a problem for us to get a good sound throughout the album. But by listening together in the studio, you have a much better chance of getting what you want, because the studio is like a microscope focused on your music. Maybe the rough mixes we'd heard at home were not so good, but once we had a good mix we could tell the difference between takes that were just all right and takes that were really good. That's because, when you're listening in the studio, you're hearing 100 percent.

We knew we wouldn't get a number one hit with *World Wide Live*. But when I look back, I see that *Lovedrive* has sold maybe 500,000 albums, while *Love at First Sting* is 2.5 million at the moment. So there were two million listeners who didn't know "Holiday," "Loving You Sunday Morning" or "The Zoo." We thought they'd like those songs. People who didn't know us so well would be able to hear what was happening onstage with Scorpions, and could see the visual side of the



"We knew this combination was right," says Rudy. With him are Francis, Klaus, Herman and Matthias. A new LP's in the works.

show from our film. They could find out other things about Scorpions too—like seeing me drive my Mercedes at racing speed on a normal street in Europe!

But mainly, they'd get to see and hear us as a live band. And for them, a live album is something extra. It's my feeling that most of the songs come over better on the live album than they do in the studio versions. The songs are much more to the point—they have more tension. You can feel the communication between the audience and the group.

Having that tension is important not just in our songs, but in life. Tension makes your life interesting. Take a contract between a band and a producer or a manager. [Note: Scorpions' long-term contract with producer Dieter Dierks will be fulfilled with completion of the next studio album.] In order to progress, it's very important for everybody to be afraid that he may lose the other person. Then the producer or manager will work that much harder and the band will be happier, so the band will work harder as well. Con-

tracts tend mostly to destroy that whole situation.

When we knew in our hearts that this combination of people was working very well for us, we decided not to do long-term contracts ever again. Maybe [we'd sign] for one year, then re-examine the situation. I think Dieter has always worked hard. . . . But with managers and producers, the best way is to work step by step.

It's like being married, actually. I wouldn't say, "I've been married long enough now; I don't have to treat my wife as specially as I used to." Some people do that. But each day I live, I live it as if it were my last. I remind myself that I could lose my wife tomorrow. Or I could lose one band member tomorrow. You have to fight each day to make the communication possible between you and your friends. And that adds to experience; it allows you to grow up.

We're starting work on our new studio album now. I don't know if we'll use the studio in

Cologne this time. Maybe we'll hire a mobile studio and do it that way. [As this story went to press, Scorpions decided to record again in Cologne.]

I'm working to complete my own studio in the basement of my new house. It's very important for me, because if Scorpions have work to do on a basic track, I can take my tape home with me under my arm and play the overdubs at my house. I have my special atmosphere there. When I can play at home, I have much better ideas than I get anywhere else. Sitting there, I'm in a natural atmosphere, which is very important to a musician.

After a long time on the road, it's good, too, to be in a quiet place. It's the opposite of being on tour. At home it's just me, my wife Margret and my son Marcel. We can see the house of only one neighbor. In the Mercedes it's 30 minutes from our place to Hannover, but past the forest land there's a small town about five minutes away. Of the band members, Klaus lives the closest. He lives 15 minutes away from us, and Matthias is now just three minutes

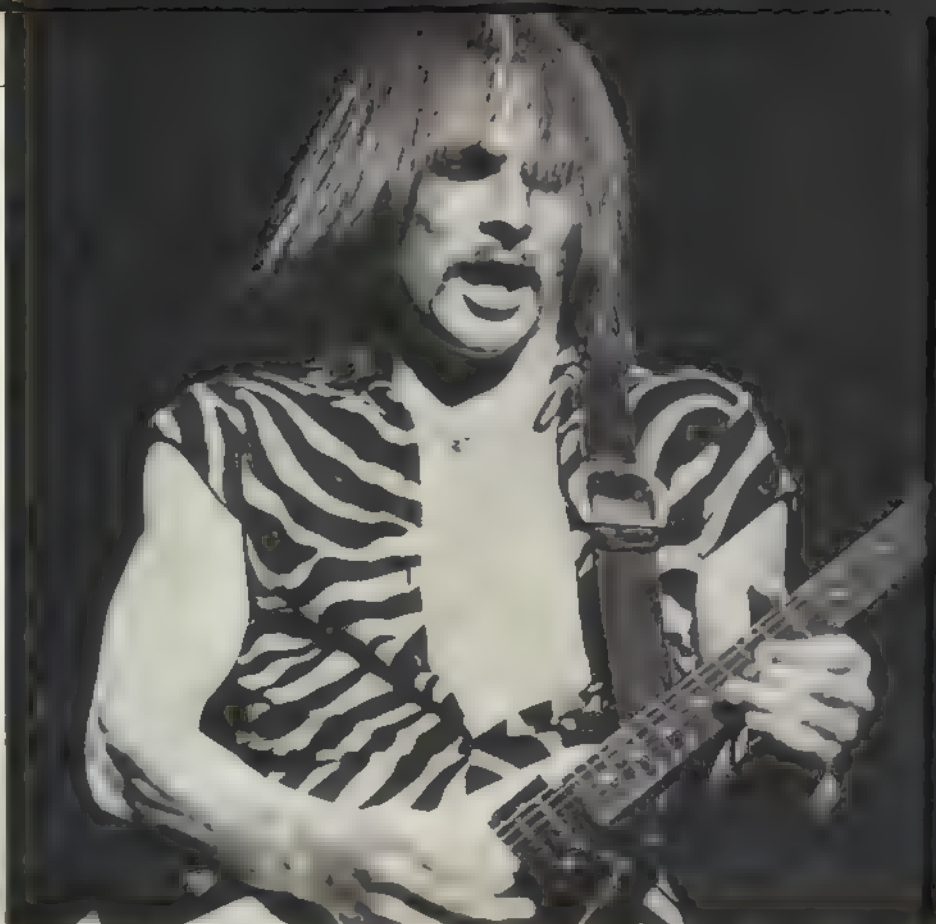
Each day I live, I live it as if it were my last.

from Klaus' house. We're all starting to live in the same area. Francis lives the farthest from me, and even he's only 45 minutes away—if I drive fast.

When I have new songs like this, of course, I don't need to drive to someone's house—we can phone each other. But this is a good time for us now. It's good to be back home and see what you've done, then relax and find new ideas. Then it's time for the next step, composing new songs. Making a new album is always a new adventure. You're standing in front of nothing, and step by step you have to build something new.

Step by step—that's how Scorpions have always worked. Taking things in stages is the reason we were able to grow up, slowly but surely. Most people in rock & roll want to be a star tomorrow. But we don't want to be stars; we want to be musicians. To be good musicians, and good friends with-in the band; to do something together that would make other people happy—that's all we wanted from the beginning.

BILLY ZLOZOWER



Rudolf Schenker has plied his stagecraft since the '60s, when Scorpions, with a different lineup, was only semi-pro.

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Dokken goes to the wall

Dokken (l.) and Lynch first toured

Japan in December. They scored a gold

LP there for 1984's 'Tooth and Nail'



by Russell Hogan

“We’re up against the wall here,” claims a raw-voiced Don Dokken at home in Los Angeles. Sounding as if he were facing a firing squad or a horde of hostile fans, he’s actually referring to the final stage of production for the new Dokken LP on Elektra, *Under Lock and Key*. “We just finished mixing, and I’m leaving in a little while to fly to New York and do the mastering.”

At 1:30 p.m.—an hour when many metal musicians still lie sleeping—Don Dokken has barely had time to recover from the arduous late-night task of mixing the new album. For *Under Lock and Key* marks a significant departure from his band’s two previous long-playing efforts.

“It’s the same ‘Dokken’ sound,” notes Don, “but the songs are very different. I think it will show a really heavy band involvement,” he adds, making reference to the group’s democratic songwriting policy. “On some songs, I’d come in with lyrics and melodies, and

the others would change them around. And on songs that they wrote, I’d change parts around.”

If Dokken fans were counting on a carbon copy of the gold-selling *Tooth and Nail*, they may be somewhat surprised by *Under Lock and Key*. With Don taking a lead role in the composing department (he was only credited with four songs on *Tooth and Nail*), and the involvement of producers Michael (Accept, Victory) Wagener and Neil (Autograph, Hall and Oates) Kernon, the band was determined to break new vinyl ground in their quest for platinum.

“*Under Lock and Key* is really going to turn some heads,” claims Dokken confidently. “There’s a lot of very heavy cuts on the album, but it’s a different style of music.” He sounds secure in the feeling that the dramatic changes won’t keep the group’s growing legions of fans from flocking to the record racks, adding: “These are the best songs we’ve done!”

The songs will face the challenge of the fans as Dokken road-tests the new tunes on tour (At press time, the schedule called for six dates that

should have just been completed in Japan. A brief Hawaiian holiday was set to follow). The fans’ reaction to what Don calls the “showcasing of the material” is a prime consideration at this crucial stage in the quartet’s evolution. Ultimately, it will determine whether Dokken is ready to join the elite ranks of heavy rock’s reigning headliners.

“It’s the fans we really care about; they’re the ones that are important.” Dokken’s public-minded statement is echoed in the entire band’s attitude toward quality material. “We didn’t want any ‘B’ songs on this album,” Don insists. “A lot records come out packed with filler material, and it bugs me. I really hate it when I buy an album for a particular song, and the rest of it is a bunch of crap!” Don also disdains the industry practice of spreading good songs out over a band’s career.

“They say, ‘O.K., we have five hits, and we’ll put these two on this album, and save the others for the next one.’ I’d rather put them all on one record and give everybody his money’s worth.”

One reason the foursome is able to avoid the pitfalls of mediocre material is the aforementioned Dokken policy of fine-tuning songs provided by the various members. But even more importantly, they compose tunes and lyrics in quantities that might cause another band to snap its pencil points in disgust. Dokken actually had three LPs’ worth of songs ready for action when they entered Amigo Studios in L.A.

For this is not a band that stumbles into an expensive, state-of-the-art recording studio unprepared. Dokken began writing in earnest this past April, at the end of their last tour. Even during the short Mexican vacation that Don Dokken took at the start of the break, the raw material of experience was turned into rock & roll composition. “That was the last time I had any time off,” Don explains, “and I actually wrote while I was there. I went backpacking in the jungle for a couple of days, on horseback, with a guide. I had my guitar with me, and while I was smashed on tequila, I wrote the new song, ‘In My Dreams.’”

The rest of the group may not roam as far afield as the jungles of Central America for inspiration, but wherever the muse appears, a portastudio is ready and waiting. All of the members of Dokken travel with the mini-



MARK WEISS

Jeff Pilson (l.) joined Dokken after ‘Breaking the Chains.’ George Lynch, like Mick Brown, came to the band from L.A.’s Xciter.

“It’s like an old car; it keeps running,” says Don of ‘Tooth and Nail,’ now well over a year in the Top 200 LP charts.



recording studios, and the 30 finished songs that they had ready for the actual LP sessions attest to the work ethic preached by Don Dokken.

And the whip cracks when the Dokken sessions are in progress. Intensive preproduction efforts pay off for the band—in more controlled product and in lower studio bills. “We know exactly what we want to do,” boasts Dokken. “Otherwise, you spin your wheels. You know, it’s like, ‘Try this, try that, try this,’ and the clock is running. You end up spending a fortune.”

The only song that needed an in-studio makeover during the *Under Lock and Key* sessions was the original title song. It now appears under the name “Unchain the Night,” with new lyrics and melodic changes which the band found necessary. The song’s title was retained as an album moniker because of the potent image that it conjures up.

Thrift and labor have not been Dokken’s only preoccupations since the April tour break. One thing the four did not do was remain under lock and key. Reports came in periodically from

a reliable Tinseltown source that drummer Mick Brown was doing little to tarnish his image as Dokken’s “official Party God.” And, according to Don, George Lynch and Jeff Pilson had been up to “their usual antics”—pursuits more sensual, no doubt, than stamp collecting and visits to the Beverly Hills Library.

But while the Party Gods were out wreaking havoc on an unsuspecting entertainment capital, “Mr. Innocent” Don stayed out of the fray, watching the action from the safety of the sidelines, where he applied his energy (and multiple coats of Imron, a synthetic lacquer) to his Corvette. The 1978 turbo 350 has been rebuilt and fitted into an ’82 body, now a shiny black. Don has sold several other classic cars, retaining only the soon-to-be-sold ‘vette and his Camaro.

“The Camaro’s real fast, but it’s a piece of junk,” admits Dokken. “And I can only drive the Corvette on weekends, ’cause I’m afraid to park it anywhere. I don’t want it to sit while I’m on tour this time, so I’m going to get rid of it.”

Don’s “safe” vantage point has its limitations, though. His motorcycle

“A lot of records come out packed with filler songs, and it bugs me.”—Don Dokken

was rammed by a passing truck, creating another repair job for Don’s Garage. The mishaps that seemed to follow the band on the last tour are obviously still haunting them while at home. It’s just lucky for us—and Don—that he wasn’t on the bike at the time. But his plans for a full-scale auto wrecking-yard will be on hold indefinitely, due to the demands placed on his time by his main occupation. “I’ll be too busy making records in the next couple of years for any of that” he states flatly, indicating no intention of straying from the platinum path.

Following this straight and narrow road will undoubtedly keep longtime Dokken fans happy, and probably help to increase their ranks steadily. But Don Dokken’s master plan is not totally altruistic: selling a million, or (as he hopes) three million copies of *Under Lock and Key* will give him the freedom—and the funds—to build what he calls (alluding to Superman’s arctic hideaway) his “Fortress of Solitude,” where he can escape into a refuge of his own creation.

“I guess that’s where financial success comes in,” he figures, “’cause money buys you freedom. Freedom to do anything you want: write songs if you want to, or not write songs if you don’t want to.”

“We’re not at that stage yet,” he admits. “We’re still on the charts after a year, and we’re still selling like crazy, so I’m happy.” When Dokken uses that word, you can only assume he means “temporarily satisfied.” His sights are set on a grander prize than the gold record garnered for selling nearly 700,000 copies of *Tooth and Nail*.

“I really believe that *Under Lock and Key* will go triple platinum,” predicts a positive Don Dokken. “This album’s a real monster. The four of us really waited on this one!” The impression this rocker conveys is that he’s already picked out the stone he’ll use to construct his “fortress.” If his platinum dream is realized, he’ll be in a position to tinker with an endless succession of classic cars.

But it’s hard to imagine Dokken not returning to the rock battlefield for even greater conquests. Once you’ve tasted the kind of success Dokken has, it’s hard to rattle around in a castle forever.



MARK WEISS

Drummer Mick Brown will power Dokken through a nine-month world tour schedule with Twisted Sister beginning this month.



The album features "Go," "Too Late," "Wishing" and "Voice Of America"



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CIRCUS

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LEIF URGE DE SOTAC/RICUS

Kiss' Kulick (l.) and Simmons may not be equals in the gossip-columns, but onstage they're just two of "four guys with a bunch of amps and guitars."

Kiss hits the tour trail

by George Arthur

Since the beginning, Kiss has been more notorious for its image than for the music it's laid down onstage and in the grooves. The media was always blinded by the smoke bombs and painted faces of the highly visible Kiss. Always more interested in reporting on the latest publicity wrinkle—or Gene Simmons' newest superstar girlfriend—than in paying much attention to the 19 albums Kiss has released since the then-fledgling group's debut LP hit record stores back in February 1974.

As the flashy symbol of high-profile, high-energy rock & roll, Kiss just may be the most famous band in the world. But any doubt that this big-decibel

institution is anything but what Paul Stanley calls "four guys with a bunch of amps and guitars" vanishes when Kiss hits the concert stages of the hard-rock circuit.

This band may garner massive non-rock publicity with an ease that less-established groups can only envy. And Kiss founding rockers Stanley and Simmons may turn up in more *People Weekly* celebrity spreads than anyone outside Hollywood. But once on the road, Stanley, Simmons, guitarist Bruce Kulick and drummer Eric Carr are nothing more than the rock & roll animals a couple of generations of fans have come to cherish and cheer.

There's not another top band today that puts as much emphasis on rock & roll road work as Kiss. While the September-released *Asylum* LP (Mercury) was the result of eight intensive weeks in the recording studio, rehearsal time alone for the *Asylum* tour consumed a month and a half, with Kiss a good bet to spend its usual six months on the road.

Even a late autumn injury sustained by Paul Stanley—the kind of mishap which in football or baseball can

Despite problems with a pulled muscle, Stanley remains a trouper on the road. "This band's blessed," he claims.

LAYNE MURDOCH/CIRCUS



sideline a star for much of the season—couldn't keep these guys off the rock & roll glory road. The Stanley injury, a pulled groin muscle, did, however, blow off the originally announced first week of shows on the '85-86 spin.

Stanley, who would only say of his painful condition, "I have a groin pull and I got it the old-fashioned way—I earned it," was fully involved in the tour rehearsals, beginning in October.

As for the canceled gigs, El Paso's loss (the show was to have debuted there Nov. 21) was a gain for Little Rock, Arkansas. The tour kicked off there on Nov. 29, and for several days prior Kiss was in town in final dress rehearsal for a concert Stanley promised is even "louder, funnier, harder, sweatier, crazier and sexier" than the band's 1984-85 campaign.

Even before *Asylum* was finished last fall, Kiss began planning for its current series of rock & roll assaults. With Simmons and Stanley taking their customary creative roles, Mike Tate was hired to bring their latest

Kiss leaves no doubt that this high-decibel institution is anything but "four guys with a bunch of amps and guitars."

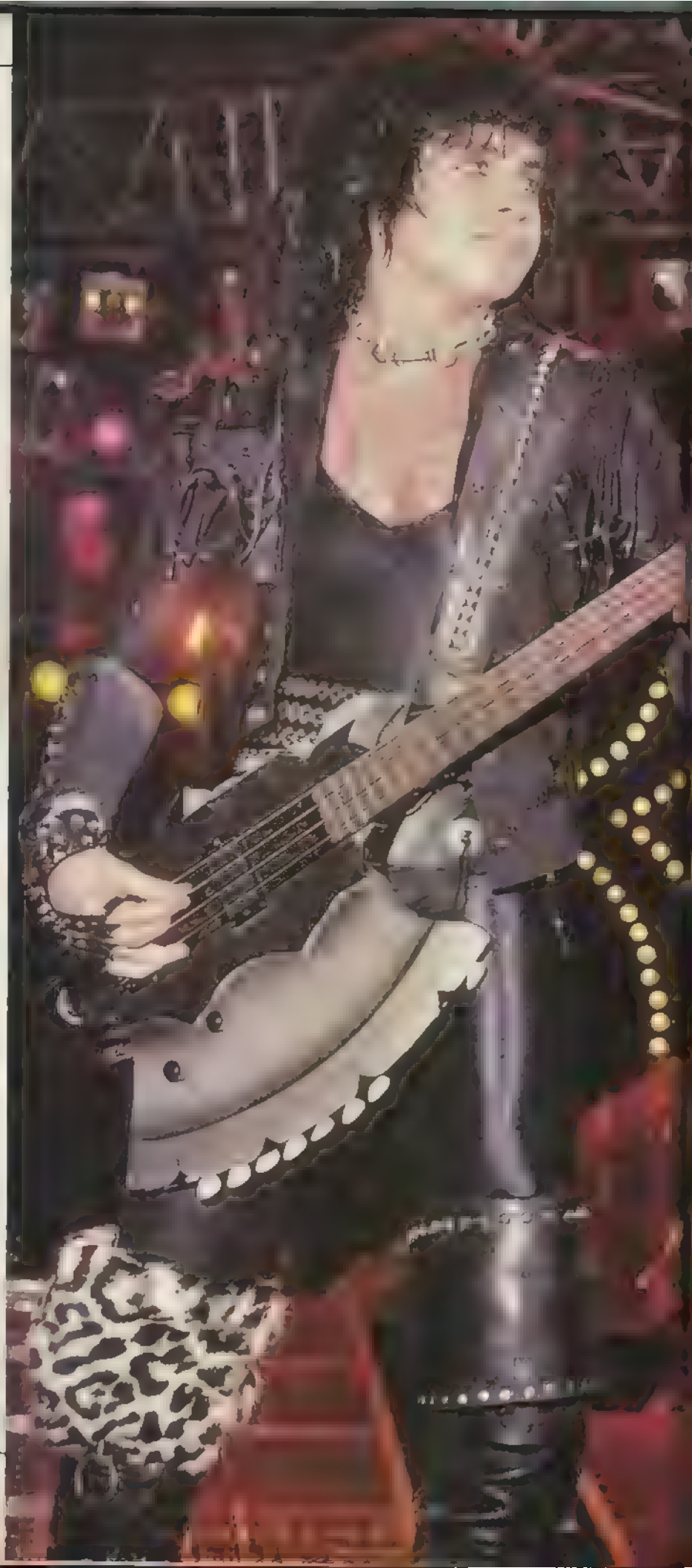
concept, a fantasy in black augmented by dramatic color shifts, to onstage life. The Australian set designer is a veteran of such glitzy extravaganzas as Kenny Rogers' giant tours and Raquel Welch's high-style stage show. The result of Tate's latest work, a Kiss confederate predicts, "will be one of the most photographed shows of the year."

After the Little Rock date, Kiss swung west, then through the Midwest before hitting the East Coast in December, including the almost traditional Madison Square Garden stand on the 16th. New Year's Eve was celebrated in Atlanta, Georgia.

In basic ways, the entire Kiss effort, and a sizable chunk of the band's mystique, depends on the performance tours. Stanley swears the massive campaigns are important because they "give us enough material to fill our diaries for the next album. Being on

Twelve years after the 'Kiss' LP, Gene and Paul still love to tour: "We fill our diaries on the road."

MARK WESS







NEIL ZLOZOWER

When not touring or recording with Kiss, Eric Carr is a familiar figure on the N.Y.-N.J. party scene. At a fest for Bon Jovi, Carr cavorted with Joe Lynn Turner.

tour gives you the ingredients necessary to write certain songs."

Even more important, Stanley admits, touring is "still fun, so much fun that I don't think there's any substitute for it. If we didn't have real enthusiasm and conviction, it would be all over. Fans aren't fools, and bands that only go through the motions are as transparent as glass.

"We're always concerned with the audience and whether they're getting off," says Stanley, "although I think we're a pretty good barometer of that ourselves. If we're not enjoying it, the audience isn't going to be enjoying it, either."

For Kiss, according to the New York-based guitarist, "the show that we're doing is always the extension and the next step beyond our last show. That's our foundation; that's what everything we do is built on. There's a tradition, and only time gives you that. Unfortunately, with a lot of bands, a year later they can't figure out why it's all over for them."

If Kiss has a performance motto, asserts Stanley, it's "The new Kiss show is the best Kiss show." Even Gene Simmons' starring role in a new Hollywood thriller, *Never Too Young to Die*, didn't interfere with the current

tour. (His Los Angeles shoot was finished by the time Kiss began tour rehearsals last fall.) The movie, which should be in theaters by spring, casts Simmons as a heavy; he plays the role of a transvestite. Simmons does sing in *Never Too Young to Die*, but according to a producer involved in the film, "the Gene Simmons of *Never Too Young* ... is not the Gene Simmons of Kiss."

As Simmons' film career gathers

"With a lot of bands," says Stanley, "a year after their success they can't figure out why it's all over for them."

momentum, Stanley is still adamant in asserting, "We'll do anything that's necessary for Kiss. It's that important to us." He goes so far as to add, "this band's been blessed. Everything has always worked out, and destiny has to have played a role."

"Destiny" may seem an odd concept to associate with a band generally considered among the least pretentious in contemporary rock, but Stanley is

dead serious. "Kiss is an ideal," he claims, adding, "it's a way of looking at things. It's something we try to attain. That's what makes Kiss much more important than any one person in the band, and the survival of the band much more important than the survival of an individual member."

But with Kiss on the road, its members aren't thinking about survival. Instead, their collective mind is on what Stanley calls "the best party in town," namely their own show. "Our fans don't come to a concert expecting to be surprised," Stanley says. "They come to be part of us, to have a great time, because they know how it'll be. I mean, people usually know who throws great parties."

Along for the party this time is Geffen Records act, Black 'N Blue. Although Kiss are known for the variety of bands they've introduced to their audiences as opening acts, Stanley denies any conscious aim in helping fledgling rockers. "We just see a band, and if we like 'em, we take 'em out with us. After all, I don't think a bad opening band makes us look good; I think a great opening act makes us look good. We want everyone to walk out of our shows thinking they got the most they possibly could, not just from us but from the opening act."

Although not fully booked at press time, the current tour, according to Stanley, should find Kiss doing "at least eighty dates" through March, with Canada and an overseas jaunt a distinct possibility. "We always make it a point to play every place we can. If there's any place with a hall or arena with enough power, we'll play there."

Stanley refuses to ascribe a purpose, goal or plan to anything else Kiss does, but he's clear on the purpose of a Kiss show. "We're not here to educate the public. We're here to make everyone happy, to entertain. But I'm not doing it to entertain the audience—I'm doing it to entertain me."

So don't look for Gene Simmons in celebrity journals in the near future unless it's in a Kiss concert shot. And Paul Stanley won't be hosting MTV's heavy-metal segment as a "special guest VJ" again (he did that bit last October). Because with the band on the road, there's only one thing the players are interested in—cranking out rock & roll for their fans in scores of cities. With Simmons, Stanley, Kulick and Carr on the tour trail, "destiny," Kiss-style, rides again.

Simmons and Kulick insist that Kiss "carry conviction" onstage. If not, says Stanley, "it would be all over."





Jon Jovi: A runaway success comes home

by Paul Gallotta

For Jon Bon Jovi, it was the culmination of everything he'd been working for since his days as a Motown cover-band vocalist. After seven long months of criss-crossing the globe, after countless interviews, after nearly 200 shows and an equal number of stories he'd seemingly prefer not to tell, this was the moment he and his band had been waiting for. Their second PolyGram album, *7800° Fahrenheit*, had finally breached the magical 500,000-copy mark. And to make the occasion twice as memorable, the gold album presentation wasn't at the L.A. Forum or in Detroit's Cobo Hall. It took place at the Brendan Byrne Arena. In New Jersey.

The Garden State has special significance for Jon. Of course, it is the place that he, guitarist Richie Sambora, bassist Jon Alec Such, keyboardist David Bryan and drummer Tico Torres call home. The Meadowlands gig would prove a triumphant homecoming. Well, more triumphant than homecoming.

"Home?" Jon queries as he scratches his frosted mop of hair while an enigmatic smile plays across his lips. "Home?" The word seems to hang in the air as the 23-year-old belter sighs. "Where's that?"

"I can't ever go home," he says by way of explanation. "Whenever I'm in town, I have to avoid the place. When anyone knows I'm in the area, my parents tell me it's like a zoo. Kids drive past the house day and night. They camp out and throw presents and notes up on the front lawn. The brave ones will ring the bell. Whenever I'm 'home', I stay at a hotel."

After a reported 400-plus shows over the course of the past two years, you'd think that the boyish-looking singer would be used to it. Not that he really minds.

"Hey, that's what I'm in this business for," he insists. "And besides, staying in the city with all the crazies has its advantages." But he politely declines

Bassist Alec Such (inset) was a member of Phantom's Opera in New Jersey before he joined Bon Jovi in 1982.



ROSS MARINO INSET MARK WEISS



Richie Sambora (above l.), Jon and the rest of the band were given their long-awaited gold LPs at the N.J. show.



It was during drummer Tico Torres' solo that Jon was transformed into his alter ego, 'Captain Kidd America.'



Keyboardist David Bryan is one of Jon's oldest friends. The two have known each other since high school days.

MARK WEISS



Joel can go through a half-dozen

costume changes



Richie (l.), Jon and the band have vowed to "never open for anyone again" after this tour.

TERRY SESVOLD PIX

to reveal exactly what those advantages are.

"The Byrne Arena is a hometown crowd," notes Jon. "And that's always something special, sort of like an intimate party in the middle of a larger one. Whenever you're onstage in front of a hometown crowd, it's like talking with old friends."

Bon Jovi arrived at the Meadowlands around 4 p.m., fairly early by his standards. Even three and a half hours before showtime, the parking lot was already beginning to fill up with fans. The soundcheck was already in progress, with guitarist Richie Sambora breathing new life into an old Jeff Beck number.

"Pressure-wise it was just another show," Jon assesses. "But, I'll tell you, the whole world was there. Every person I'd ever met in my entire life showed up. By the time we had finished with our soundcheck, I figured I'd knock back for a while, have a few drinks, listen to my stereo and loosen up before the show. But there was no

way I could get out to our tour bus," he continues with a grin as wide as the entrance to the loading platform. "The parking lot was already packed, so I decided I'd find a little room and just hang for a while. But everybody kept dropping by to say hello."

Members of his former band, the Atlantic City Expressway, showed up. So did musicians from Heaven (Mitch Perry) and Kiss (Eric Carr). So did Fiona, Aldo Nova, Joe Lynn Turner, Bobby Messano, producer Lance Quinn, Jon's parents, even members of his little league team! Jon estimates that "there were maybe a hundred people back there in our dressing room watching us get dressed."

"But, hey," he adds with a wink, "It was cool. It was our party. There were 18,000 people out there that I wished I could fit in. That was what we had worked so hard to do. While I was walking from the dressing room to the stage, I kept going over the idea that I was finally home again." He paused, seemingly in awe of the situation, and

added, "When I got on the stage, I just looked around. I didn't say anything. I just stood there, and the whole place was lit up. Everywhere I looked, people had their lighters out. All I could think of was that we're finally holding our own. After this tour, we'll never open for anyone again."

It was apparent from the opening chords of "Tokyo Road" just where the crowd stood. Ratt may have been top-lining the tour, but Bon Jovi was at least co-headlining this show. The audience, with a larger than usual female presence, was howling, screaming and reacting to the music with the kind of enthusiasm that can only be generated by rock. There were no pyrotechnics. No lasers or exploding midgets. Just five guys, a plain black backdrop with the band's logo and thousands of adolescent girls screaming in unison.

Throughout the 45-minute set, Bon Jovi changed props and poses, but with the possible exception of the American flag he draped over his shoulders during "In and Out of Love" ("That's when I transform myself into Captain Kidd America," notes Jon wryly), there was none of the flash that usually seems to be a prerequisite for graduating to headliner status. The basic set closed with an extended version of "Runaway," but for the band, the real party was just about to begin.

"All through the show, more than anything else, I kept thinking about getting those gold records," recalls Jon. "We held off on getting them for five weeks because we wanted to get them on our home grounds. We were like kids at Christmastime," he says, chuckling at the thought. "I wanted to do it that way for an arena full of our friends. I felt it was more important to get them that way, rather than in a small room in front of a lot of businessmen."

Video jockey Mark Goodman, a friend of Jon's, made the presentation, while the band treated the crowd to an a cappella version of Southside Johnny's "I Don't Wanna Go Home" ("Considers it the theme song for this tour," grins Jon). The crowd, most of which never actually sat throughout the lightning-paced set, voiced their approval with a frenetic ovation.

Once again, the Byrne Arena was illuminated by thousands of cigarette lighters, in anticipation of an encore. The band responded with a frantic version of "Get Ready," punctuated by Jon waving his gold disc in the air and proclaiming, "This is for you! When everyone else forgets about us, we can always play New Jersey!"

Hard-rock breakouts of '86

by Ben Liemer

Many music business observers predicted hard rock's death in the early summer of 1985. But that was before Bon Jovi, Motley Crue and Ratt sounded the call to arms. In the following weeks AC/DC, Y&T, Scorpions, Iron Maiden, Dio, Triumph, Kiss, W.A.S.P., Rush and Armored Saint all disturbed the peace with new releases.

This year, seasoned vets like Aerosmith and Van Halen have regrouped or taken on new members, while former rookie act Metallica is seeking to consolidate its power base. Meanwhile, Y&T look set to join the "10 year overnight sensation club."

Metallica: have a thrashy New Year

Metallica's second album, 1984's *Ride the Lightning*, kicked the cellar door open, allowing a new horde of underground metal acts to escape into the public spotlight offered by major record labels. Now Lars Ulrich, Cliff Burton, James Hetfield and Kirk Hammett will unleash *Master of Puppets* via Elektra shortly.

Returning to record at Sweet Silence studios in Copenhagen, Denmark, Metallica again co-produced with engineer Flemming Rasmussen. *Master of Puppets* marks the first major league budget for the band—money that has afforded the thrashers time to improve the sound of their recordings. But don't expect too many changes—Lars has said the band found their basic style on *Ride*. Look for the title track, "Battery," "Leper Messiah," "Disposable Heroes" and another instrumental to provide some of 1986's head-banging highlights.

GEORGE DESOT/CIRCUS



*Master of Puppets' includes
one instrumental featuring
the interplay of Hetfield, Cl
and Hammett*





Y&T: the big break at last?

Down for the Count (A&M) should convince any remaining skeptics of Y&T's ability and perseverance. Produced by Kevin "REO" Beamish, the LP was mixed by Beamish and Tony Platt, the engineer responsible for AC/DC's recorded crunchiness.

Dave Meniketti, Phil Kennemore, Joey Alves and Leonard Haze laid their basic tracks in a mere two days at L.A.'s Sound City studios. The album was wrapped by early summer 1985, just as *Open Fire* took aim at the charts.

Y&T were primed for breakthrough by the exposure gained on the Motley Crue tour and by their "Summertime Girls" single-video. With classic new tracks like "All American Boy" (the first 45) and their wired cover of Loggins & Messina's "Your Mama Don't Dance," 1986 could see Y&T join Twisted Sister as a "ten year overnight sensation."

LAYNE MURDOCK/RCJS

*Alves, Alves & Kennemore
and Meniketti are in Japan
now, after their U.S. tour
with Crue and Heart.*







Van Halen and Hagar: an explosive combination?

After 1984 sold some 5.5 million copies in the United States alone; after that same album spawned four hits, including the number one "Jump"; after lead singer/frontman David Lee Roth walked off into a movie career sunset, what was left for Van Halen to prove?

Plenty, apparently. February, 1986 should see the release of Van Halen's seventh LP, their first to feature lead singer/second guitarist Sammy Hagar. At press time, neither an album title, producer or choice of studio had been announced, though the group were said to be leaning towards Edward Van Halen's 5150 studio. For Hagar, becoming a band member means abandoning a lucrative solo career; his Farm Aid appearance with Edward guesting on guitar marked the last time he performed with his own unit.

Hagar reportedly fits the band like a hand in a glove. After hearing an unmixed demo of one track, one privileged journalist remarked, "David Lee who?"

Edward, the world waits upon you, brother Alex, Michael Anthony and Sammy.

GRANTZ/FOCA, PC/NI

Hagar (l.) and Van Halen as seen at Farm Aid, their first public appearance together. "Power is probably the word that best describes what I heard," said a rock journalist after hearing just one demo by the new unit.

Aerosmith: is the magic back?

Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer are back in the saddle again. Aerosmith's original lineup, which became one of the most popular American bands of the mid-1970s, has come roaring back with the Ted Templeman-produced LP *Done with Mirrors* (Geffen).

Recorded in an efficient three-week span in July, 1985 at Fantasy studios in Berkeley, California, *Done with Mirrors* showcases a healthy, happy group—lead singer Tyler reportedly even quit smoking before recording this album. Older and presumably wiser, Aerosmith are now content to "Let the Music Do the Talking." That song, penned by guitarist Perry for his first solo album, has been recut and showcases a spontaneous, bluesy energy that has been sorely lacking on the 1980s hard rock scene. With killer cuts like "My Fist Your Face" and "She's On Fire" and a major-venue worldwide headlining tour underway, Aerosmith's return can only spell good news for rock lovers this year.

Joe Perry (l.) and Steven Tyler first played together on the New Hampshire bar circuit during the summer of 1970. For *Done With Mirrors*, Tyler even quit smoking. Watch for his backflips on their current tour.

MARK WEISS



David Lee Roth expands his horizons

Whether headbangers will still revere Diamond Dave as he continues to move into the public mainstream via pop-rock music and Hollywood films is the question of 1986.

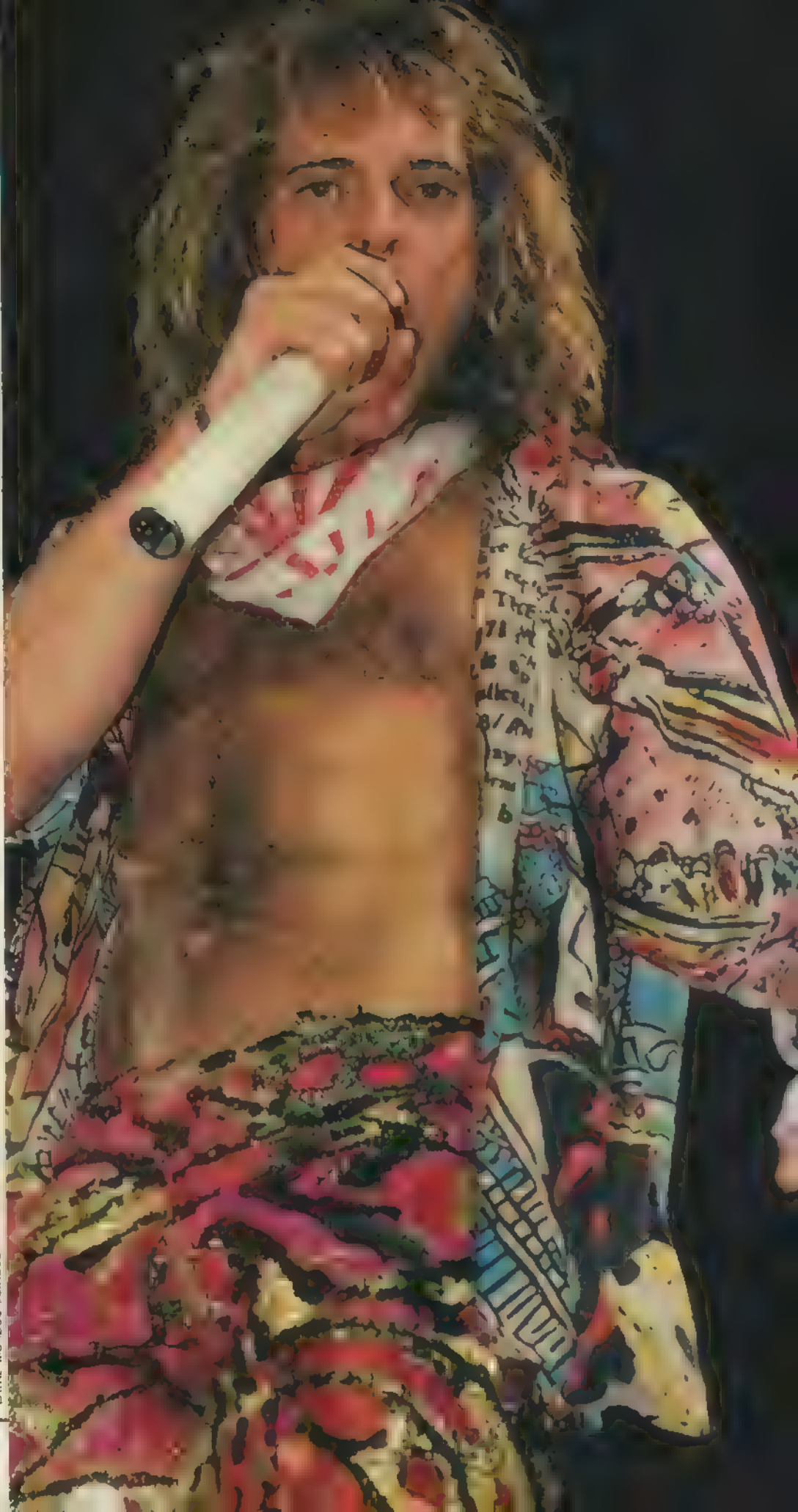
Roth split Van Halen reportedly after becoming fed up with his partners' rejection of longtime VH producer (and Roth solo studio ace) Ted Templeman. Another source of disagreement was Edward and Co.'s desire to spend an extended period writing and recording their 1984 followup. Roth told rock journalist Lisa Robinson, "Go into the studio for a year...for a year? I can't stand the inside of the studio from the *beginning*, you know?" When Dave suggested more roadwork as an alternative, he was told "no."

Reports of Roth's current musical activities were sketchy at press time—a shroud of secrecy surrounded Dave's rehearsals. Inside sources indicated he had assembled a small band of rock virtuosos to arrange material that included the bar-band numbers played in VH's younger days.

Meanwhile, the weeks ahead should see the release of the fabulous mouth's movie debut. Dave not only stars in *Crazy from the Heat*, but co-directs with Pete Angelus, who also directed previous Roth videos. Naturally, Dave will record the soundtrack.

David Lee Roth had begun work in the studio at press time. Roth and his virtuoso backing group were reportedly recording hard rock numbers, so his musical direction in 1986 may not be pop after all.

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MUSIC GEAR

Pg. 69, Stars' Instruments: Vivian Campbell
Pg. 71, Drum Beat: Dennis Elliott
Pg. 72, Guitar Clinic: Yngwie Malmsteen
Pg. 74, A star's-eye view of drum techniques
Pg. 77, Test Report: Fender Stratocaster
Pg. 78, Tech Trek

Stars' Instruments: Vivian Campbell won't be upstaged

VIVIAN CAMPBELL, THE 23-year-old axe-maniac whose powerful lead breaks spark the music of Dio, believes that his band's elaborate stage show doesn't draw fan attention away from the musicianship that goes into the production.

"It is a very huge, expensive production," notes the Belfast, Northern Ireland-born Campbell, "but I don't think that there is anything there that will take the audience's attention away from us for too long. We still have to stay on our toes. In the one and a half hours that we're on the stage, there's plenty of time to check out the dragon, the knights, the backdrops and still hear us make mistakes. So we don't think of the theatrics as a distraction, but rather as an enhancement."

Currently, Vivian is enhancing the stage with his latest toy, a Steinberger GL-2 guitar, strung with Black Diamond strings with a Steinberger transposing tremolo. He also uses a Charvel Strat-type custom guitar, also strung with Black Diamonds, which includes a Floyd Rose tremolo and a single Charvel humbucking pickup. For amplification, Vivian utilizes a hybrid MESA-Boogie system.

"The entire stage show is so big, there's just no way we could make money on this tour," laughs Campbell. "It's just something extra for the fans. All this, and music too."

— Paul Gallotta



MARK WEISS

On Dio's current tour, Vivian Campbell alternates between playing a Steinberger and a Charvel custom guitar.

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Drum Beat

by Carmine Appice

Dennis Elliott: no foreigner to the groove



NEIL ZLOZOWER

Drummer Dennis Elliott's first professional gig was with a band called the Chevelles back in 1966.

DENNIS ELLIOTT HAS BEEN a member of Foreigner since they were formed in 1976. Their most recent album, *Agent Provocateur*, has been hailed as one of their greatest, so this month, let's take a look at Elliott's drumming on "Tooth and Nail."

The intro starts with four bars of guitar, with a digital reverb effect on the snare or the drum machine. After the initial four bars, the snare enters with the same effect for an additional four bars, and remains throughout the duration of the song. After a two-beat fill, the whole band enters for four bars. Dennis plays another two-beat fill and leads into the verse (see Exercise I).


The verse is fairly straight ahead,

with a bass drum on "1 and 3 +", the snare on "2 + 4" and the hi-hat on quarters. This is also the same pattern used in the solo (see Exercise II).

When the chorus enters, there are accents played with the whole band. Dennis hits the accent on the "2 +" and "4 +" of each bar for six bars, after which he goes back to the intro (see Exercise III). These accents are played on crash cymbals. In the second chorus after the six-bar pattern, a new section comes in with a different drum part (see Exercise IIIa). Dennis plays cymbal crashes on the count of "1", along with his time, for seven bars with a classy fill starting on the "+" of "1", the "+" A" of "2" and the "3" cymbal crash, with the bass drum "3 + A" and the snare "4e + A." Try this fill slowly at first, then build up speed on it.


Speaking of fills, there are a couple

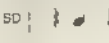
of fills at the end of the song (see Exercise IV). The first one is: the bass drum hits on the "1", snare hits on the "+" A" of "1", rest on "2", snare on "e + A" of "2" (also on the "3e + A + e + A"), followed by crash on the "1" of the next bar. The second fill starts in the bar before on the fourth beat. The count starts on the snare on the "+" A" of "4", then Dennis plays "1e + A, 2e + A, 3e + A" on the snare and crashes with his cymbals on the "4 + 1" hitting with his bass drum on "4 + 1" as well.


Dennis is no foreigner to the groove, knowing when to swing and when to keep it simple. His drums on this track utilize some electronically produced effects, which sound as if he's triggering a drum machine. The result is a great, soulful touch, which is Dennis Elliott's trademark. 


Exercise I

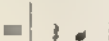
reverb effect four bars

HH 

SD 


BD 


Ride Cym 

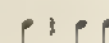
BD 

to verse

Exercise II—verse and solo

HH 

SD 

BD 

Exercise III—1st Chorus

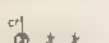
HH & CYM 

SD 


BD 

to intro

Exercise IIIa—Chorus—same as Exercise III for six bars: 3

HH 

SD 

BD 

Exercise IV—Fills

SD 

BD 

to intro

SD 

BD 

Guitar Clinic

by Carlos Cavazo



Yngwie Malmsteen on spontaneity

IN THE THREE YEARS SINCE

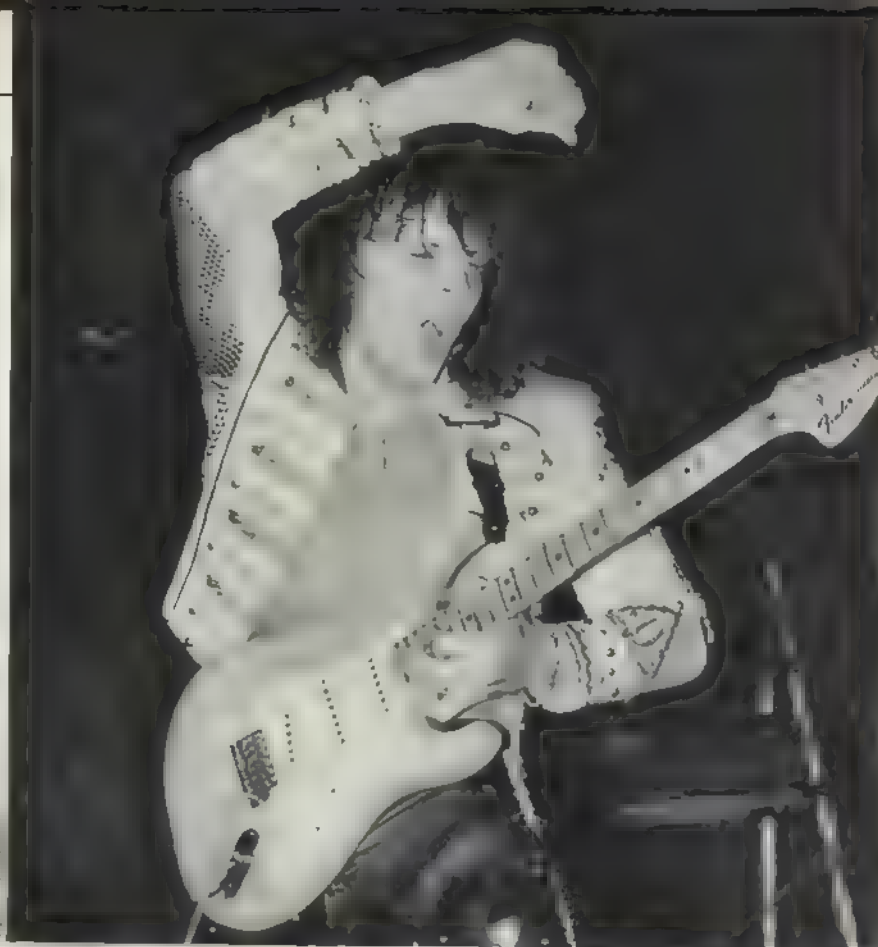
Yngwie Malmsteen has been recording in America, he's had every accolade known to man heaped on him. He's won numerous polls (of both critics and fans) and has spawned a seemingly endless line of Yngwie clones, much in the manner of Eddie Van Halen or Randy Rhoads.

"Imitation is the biggest mistake a guitarist could possibly make," asserts the 22-year-old, Stockholm-born guitar wizard. "No one should try to sound like me. Or anyone else for that matter. From an artistic standpoint, that's suicide. I don't really listen to too many other guitar players. My inspiration comes from classical music. In order to get your own sound, you can't really listen to the guitar. Whether you intend it to or not, it will incorporate itself into your sound."

When asked to select a solo which he thought to be the quintessential Malmsteen riff, Yngwie turns elusive.

"All of them. After all, they're all mine. Every solo I play is always improvised. If I had to select just one, I'd have to say I'm particularly fond of the solo in "Caught in the Middle" which is from *Marching Out*. I feel that one was very spontaneous, and that it comes across in the song particularly well."

Listening to Yngwie's solos, it's hard to imagine that they're spontaneous,



Malmsteen was forced to record most of 'Rising Force' without vocals due to possible legal complications with Graham Bonnet and Alcatrazz.

which is the whole point. If you sound as if you're making up your solo as you go along, chances are it won't flow smoothly. That's why it is a necessity to comprehend fully the most basic music theory. Perhaps if you are born with natural talent like a George Lynch or a Randy Rhoads, you can manage without it. But the rest of us have to work at it.

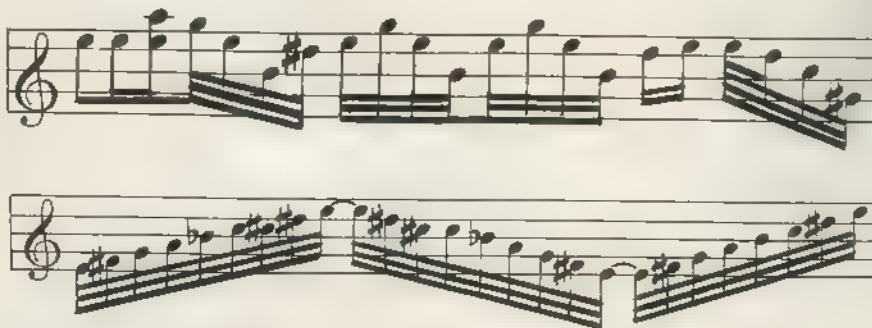
One thing that is common in all of Yngwie's solos is a heavy usage of arpeggios combined with harmonic minor and diminished scales. Arpeggios in a solo can really accentuate melody and add emotion but when you play with a lot of sustain and overdrive, you have to exercise

control; otherwise, notes will run into one another and sound like a plain chord strummed all at once.

When attempting to play an arpeggio with that kind of overdriven tone, try to raise your string action. This will make it comfortable to play, but offer extra control so that your fingers can mute the strings better. The Strat with a scalloped neck that Yngwie uses allows him to achieve this effect. Also, the single-coil pickups he uses are generally more precise and clean, and the signal is much sharper and better defined.

When listening to the solo on "Caught in the Middle," try to take it in small parts and see if you can figure out what chords are used in the arpeggios. Start out slowly and cleanly and gradually build up speed (easier said than done!). Use up and down picking whenever possible and remember to keep both hands relaxed for a smoother flow. Don't get discouraged. This is very advanced lead playing and requires lots of patience and practice. It's important to build up your musical vocabulary, just like your speaking vocabulary. The more words you know, the better you can express yourself in different ways without too much repetition.

Guitar solo from "Caught in the Middle" from the album 'Marching Out'



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A star's-eye view of drum techniques

ANY BAR-BAND DRUMMER can give you a handful of basic tips: sweatbands on your wrists will help absorb perspiration that could make you lose control of your sticks. Likewise, a headband will prevent your hair from getting in your eyes. Stretching before you go on stage will help you avoid getting cramps or pulling muscles. But the professionals all have individual idiosyncrasies that they swear by.

For instance, Y&T's Leonard Haze plays with two different sticks. "I'm right-handed," he explains. "So I'll play a little stronger with my right hand. I'll use a Dean Markley 2S in my right hand. This usually strikes the hi-hat and the right cymbal. The tip is thinner than the one in my left hand, which is a Fibe 2B-H marching band stick. It's got this unusual shape—it's a little fatter before the ball of the stick, and it's



Night Ranger's Kelly Keagy has been playing for 17 years. He was originally inspired by the '60s surf-music craze.

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indented and it fattens out on the tip again. So on my snare, it's like using the butt end of the stick, while I can still get a lighter attack on the right cymbal."

King Kobra's Carmine Appice also favors the butt end of the stick, as does his brother Vinnie, who plays with Dio. But Carmine uses custom sticks which have double butt ends. When you play with the butt ends, you grip the thinner end of the stick, and this can add to slippage. Vinnie, who uses Cappella 3A drumsticks, has his own remedy. "I have my roadie get a really rough file and cut a 90-degree angle into the tip. It's a bit rough on the hands, but after a couple of gigs, it doesn't bother me. When I sweat, I don't have to worry about losing my sticks."

Carmine, on the other hand, swears by an application called New Skin. "It's a plastic coating that you cover up with band aids. It makes the skin harder, prevents blisters and gives me a firmer grip on my sticks."

Twisted Sister's A.J. Pero goes for an alternate method of stick control. "I wear these leather gloves in addition to sweat bands. The gloves are specially treated not to crack when I sweat, and this has always worked best for me."

Another problem common among drummers is their capacity to sustain



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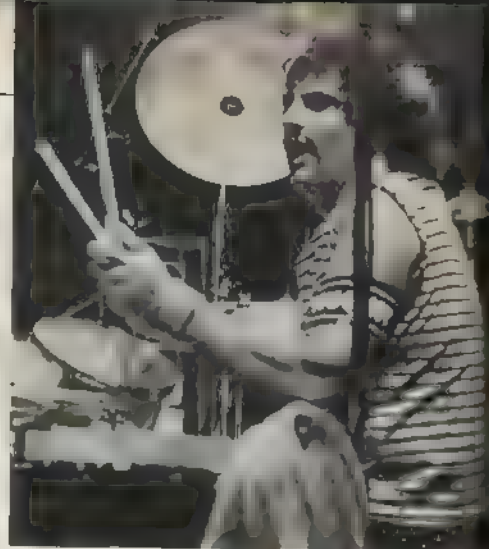
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energy levels. While softer rock bands don't have too much to worry about in this category, speed rockers suffer the most. As Charlie Bonante, Anthrax's drummer, points out, "You just can't go out there and go at it full tilt for a whole set. No one can. We pace the set accordingly. We alternate between fast and slow numbers, even though our slow numbers are faster than most people's fast numbers. As far as power goes, I don't lift weights, that would just make me stiff."

Carmine Appice goes to a gym where he does aerobic exercises to help with his endurance. So does Carol Control, drummer for Precious

Metal, an up-and-coming L.A. outfit.

Diet also has a great deal to do with maintaining peak energy levels throughout a performance. While a meal before a show is pretty much a necessity, a drummer isn't a guitarist; he can't burn off the food by running around the stage. Eating too close to show time can result in massive stomach cramps—or worse. A.J. Pero suggests, "For my purposes, I'll usually eat two or three hours before the show. Nothing heavy, maybe rabbit food—celery, carrots, lettuce..." Y&T's Haze says, "It all depends on your metabolism. I might eat a sandwich three hours before we go on,



King Kobra's Carmine Appice. Their new album, 'A Thrill of a Lifetime' is due out in February.

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and eat a regular meal after the show." Carmine Appice, while agreeing that the optimum time to eat is "two to three hours before the show," notes that "you should eat energy food. I try to eat stuff like pasta or rice because of the starch and carbohydrates. It gives me the energy to really put out."

One important factor most drummers agree on is that drugs and alcohol don't have any place in a performance. Notes Carol Control: "I never drink or do drugs of any kind before I go on. I have to be really on, and it's important to have a clear head. You need that quick mind/body coordination. I can't play well when I've been drinking. It throws my timing off."

While energy is, of course, important to any musician, it becomes doubly important to a drummer who sings. Night Ranger's Kelly Keagy explains, "For me, the hardest part is playing and singing when I'm really tired. After you've been on the road for a long time, it becomes a real problem. You might try and get as much sleep as possible, but it doesn't always work out that way, especially if you are traveling. The next night, you have to try and determine how much air you'll need to sing and after a while of gasping, your voice will get so gruff, it hurts to sing."

His recommendation? "All you can really do is try and get as much sleep as possible, whenever and wherever possible. On the tour bus, in-between soundchecks, in the dressing room, during interviews..."

Perhaps the best advice for the novice comes from Carmine Appice.

"Try to find a teacher who can teach you how to read. This way, you'll always be able to improve yourself via drum books. And if you don't make it in a rock band, you can always do sessions or play in Vegas."



Test Report: Fender Stratocaster

★★★★

FENDER STRATOCASTERS HAVE earned a niche in rock history ever since Hendrix began burning them on stage. In the early-to-mid-'70s, there were only two real guitars in rock & roll, the Fender Strat and the Gibson Les Paul. But times have changed. With the advent of the video age, sound is almost secondary to looks. The sleek Stratocaster, because it was the standard, is, at best, average looking. Everyone had one, so there was no individuality involved. Except in its sound. It can still devastate an audience in the proper hands (ask Ritchie Blackmore or Yngwie Malmsteen), so we decided it was about time to take another look at this classic guitar.

The Strat we received is constructed of bass wood with a bolt-on Eastern hardrock maple neck. It had 22 jumbo nickel frets. The electronics consists of two vintage single-coil Strat pickups in the neck and middle position, and a humbucker in the bridge position. It has a master-coil control and a master-TBX pot, a pickup-selector toggle and a mini toggle, which acts as a coil splitter. In one position, it activates both coils of the humbucker and in the other, only the coil closest to the middle (a patented Fender feature, the TBX can be employed to take the tone control out of the circuit, helping to increase the output and high frequency of the pickup).

The string action can be lowered to a respectable level without any

Fender's Stratocaster is something of a legend, having been used by Hendrix, Trower, Blackmore and Malmsteen.



unnecessary buzzing or humming. The neck itself is fast with no dead spots, and the jumbo frets allow for easy string bending and hammer-ons. Access to all 22 frets is also quite effortless.

When plugged into a Fender Twin Reverb II, the tone produced a crisp, almost cat-like hiss. Left-handed runs were executed with no real difficulty and the strings maintained their tone after fairly aggressive tugging on the axe's System II tremolo. The humbuckers (when used) helped to turn down the brittle shriek, but this is simply a matter of individual taste

(Hendrix loved this particular sound).

While not quite as brilliant as a vintage pre-CBS Stratocaster, the guitar performs well. At \$699, it rates four stars.

—Paul Gallotta

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★★★★ Above standard
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Ensoniq, 263 Great Valley Parkway,
Malvern, PA 19355, (215) 647-3930

DOD

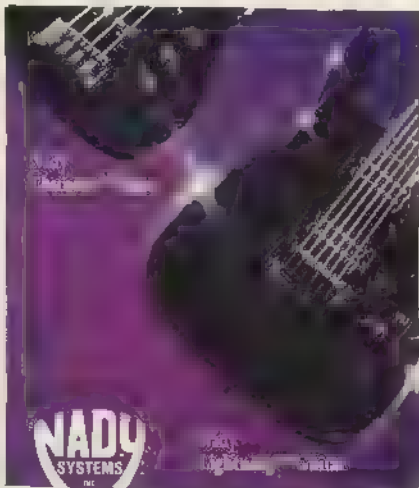
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Model: PDS-1550

List Price: \$149

DOD's DigiTech's PDS-1550 offers the musician the widest range of distortion sounds combined with the ability to instantly switch between two programmed distortion effects at the touch of a footswitch. Distortion A is a metal type of distortion, while Distortion B is an overdrive type of distortion.

DOD Electronics Corp., 5639 South Riley
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(801) 268-8400



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Model: DX5

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Yamaha has designed its new DX5 to combine all of the features of its popular DX7 with many new features. The DX5, with a 76-note velocity and aftertouch sensitive keyboard, is fully MIDI-compatible. With 6 operators and 32 algorithms for each of its two voice generation channels, the DX5 is roughly the equivalent of two DX7's.

Yamaha International Corp., P.O. Box 6600,
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Schecter Guitars, 2605 Andjon St., Dallas,
TX 75220, (214) 350-6955



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Model: Lightning

List Price: \$1,500

Nady Systems, the company that has pioneered the wireless microphone, has introduced the Nady Lightning, the first guitar in the world to have a built-in wireless transmitter. It features a Strat-styled alder body with a maple neck. The ebony fingerboard has jumbo frets and distinctive mother-of-pearl lightning-bolt position markers. The Lightning is powered by two 9V alkaline batteries.

Nady Systems, Inc., 1145 65th St.,
Oakland, CA 94608, (415) 652-2411

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MOVIES MOVIES MOVIES

by Fred Schruers

Target (Warner Bros.)

This thriller pairs Gene Hackman, who works with great craft and small gestures, with Matt Dillon, who has added little to his familiar repertoire of shrugs, scowls and semaphore signals.

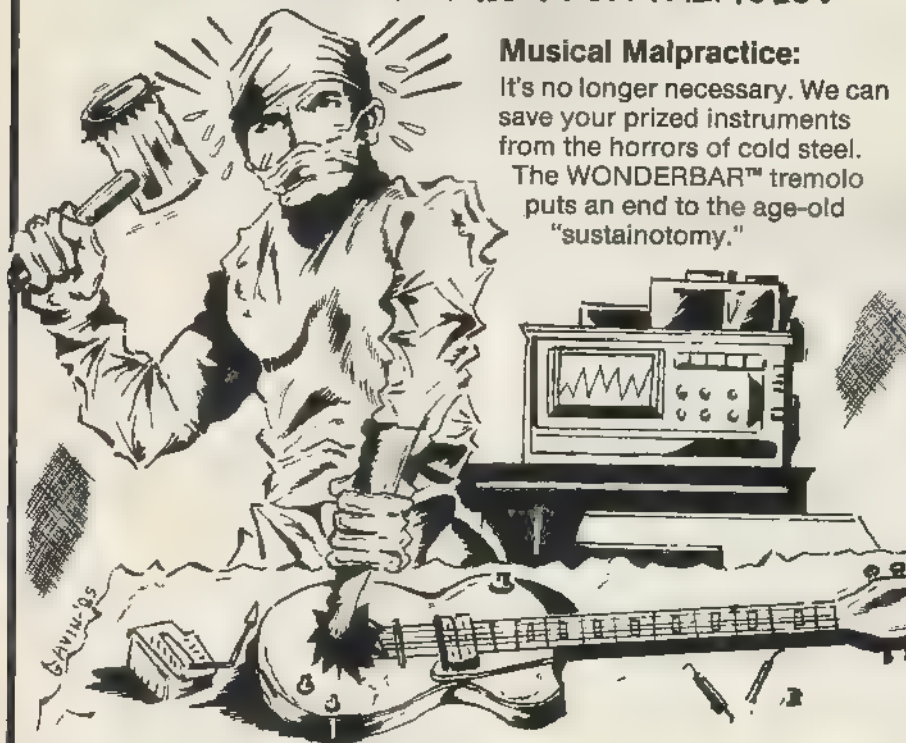
They play a father and son, who get along very poorly back home in Dallas but are forced to unite in Europe to fight a vengeful ex-Nazi mixed up with (actually, mixed up by) corrupt C.I.A. men.

The tediously complex plot hinges on the kidnaping of Hackman's wife, resulting in some decently mounted action sequences and some very ponderous arguments between father and son. Almost no cliché of the spy genre is left untried, yet director Arthur Penn keeps interrupting this commercial exercise with gropings for deeper emotional significance.



When his wife is kidnaped, Gene Hackman (l.) enlists son Matt Dillon to help find her in Arthur Penn's *Target*.

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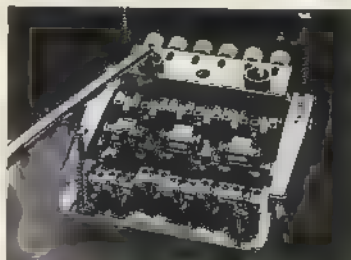
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To Live and Die in L.A. (MGM/UA)

Although it's an almost relentlessly trigger-happy tension headache of a movie, this grim urban tale has a lot going for it. The seven leading members of the cast—most of them not well known but given their due turns here in close focus—are led by young Chicago stage actor William Peterson. He's a macho Secret Service agent out to avenge his partner's brutal murder. We quickly see that after years of matching wits with the villainous Willem Dafoe, he's ready for cowboy justice.

As we might expect from *The French Connection*'s director, William Friedkin, there's a slam-bang chase scene (in the same old concrete L.A. riverbed we've seen dozens of times), but the distinguishing features of this slightly overlong picture are its gritty, acerbic dialogue and fine camerawork.

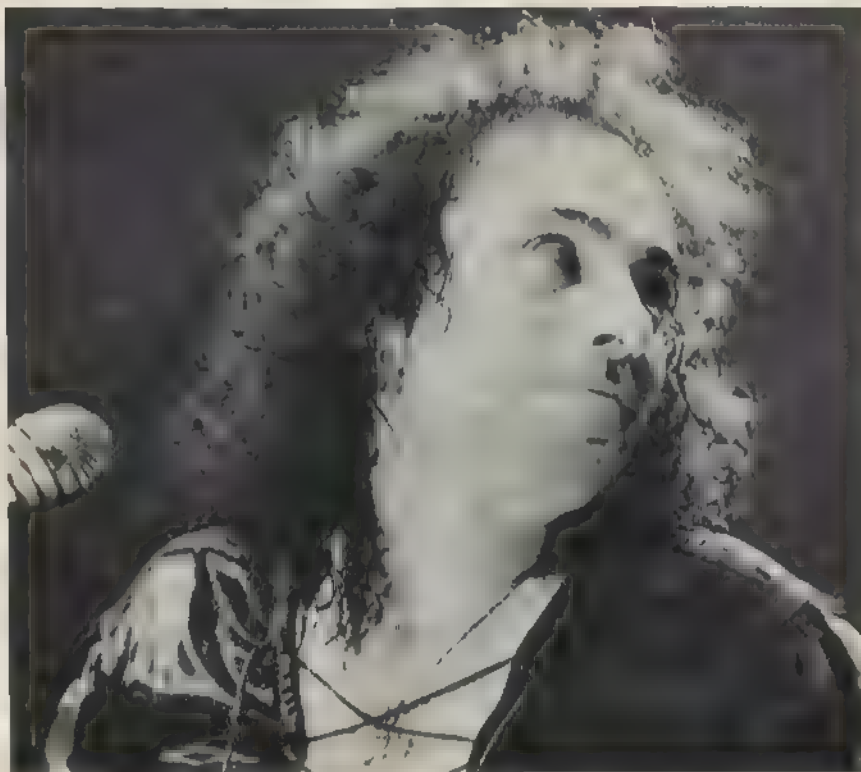
Remo Williams (Orion)

What the fashion business calls knock-offs—cheaper copies of well-known designer items—are now to be found in the movie industry. Despite its genesis in "The Destroyer" series of pulp novels, what *Remo Williams* (ominously subtitled *The Adventure Begins*) copies is the James Bond films, with a large added helping of *The Karate Kid* in the form of an Asian martial arts master (played with noble effort by Joel Grey).

Fred Ward, heretofore an intense and capable minor player in films like *The Right Stuff*, staggers into the spotlight as the title character. His oafish pugnacity and street-rat manners are clearly meant to go against the grain of the Bond tradition, but Ward is not much good at acting cute, and quite dismal as an action hero.

PHOTO JOURNAL

by Jeff Tamarkin



ANASTASIA PANTOS

Although Ronnie Dio is clearly the band leader, he insists on crediting his players: "I'm not trying to steal the spotlight from any of the other guys."

Dio gives his band all due credit

Ronnie James Dio says that he doesn't mind being the main focus of his band—after all, it does carry his surname. But, says the diminutive vocalist, he's thrilled that other members of Dio are beginning to get noticed in the press as well.

"Vivian [Campbell] and Jimmy [Bain] were behind the Hear 'N Aid record, 'Stars,' and they deserve the credit for writing it," he says. "Everyone involved with me had something to do with that project, but those two guys really put themselves fully into it, so of course, I like to see them get the credit."

Besides, says the modest Dio, "I consider this a band first and foremost and I'm not trying to steal the spotlight from any of the other guys. We have a very solid lineup, we've just released

our best album yet [*Sacred Heart*], and I'm all for each guy developing his individual talent. Why should one guy get all the attention when the whole band works equally as hard? And this way, we get five times as much coverage!"

(See Centerspread Dio Poster)

Dokken search for long-term success

For some bands it's enough just to conform to current trends, have a hit album or two, and make enough money from them to lay back for a long time. Dokken, however, will have none of that. For Don Dokken and his cohorts, career continuity is the most important factor, and they're not about to do anything unnatural in their quest for continued success.

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make it," explains Dokken about the shortcut method to success. "First, you should look like **Motley Crue**. Do your hair with lots of hair spray, and then write anthems saying, "We want to rock forever, until the world blows up and we're all dead."

It's obvious from his sarcasm that Dokken isn't going for the formula. "The problem with that formula," he says, "is that it'll only get you by for the short term. That's a way to make a name for yourself and make some bucks, but by the following year, you'll be history. As long as we stay true to our own ideas and do what we want to do, without following fashions, I think

we'll be around longer than any of the bands that go for the formula."

W.A.S.P. won't "fall by the wayside"

In the early days of heavy metal, it was fashionable for bands to feature their guitarists in extensive solos. Even pre-metal axemen, such as **Jimi Hendrix** and **Eric Clapton**, were known to indulge in 15-minute solos while the vocals took a back seat. Now, according to **W.A.S.P.'s Blackie Lawless**, you can't get away with that sort of indulgence and keep the attention of fans.

ANASTASIA PANTISIOS



Blackie Lawless will have no 15-minute solos in **W.A.S.P. That**, he says, was new and adventurous in the 1960s.

"In the sixties, when those guys came out," he says, "the instrumentalists were featured because it was something new. It was just a different time."

Today, at least on the L.A. metal scene from which **W.A.S.P.** emerged, the vocal is the thing; songs with good melodic hooks, not flashy soloists, are the key to popularity. "The bands that are going to stay are the ones that have good songs. The bands that don't will fall by the wayside," Lawless says assuredly. "At the end of the day, it's all in the tunes."

Queensryche: beyond steel to "concrete" rock

It's been well over a year since **Queensryche's** full-length debut album, *The Warning*, was released, and it'll still be a few months before the follow-up hits the stores. But, says guitarist **Chris DeGarmo**, it will have been worth the wait when it finally does arrive.

DeGarmo isn't giving away the title or telling who's producing, but he does allow that album number two will be a "theme album." Says DeGarmo, "The album will be statement oriented—very concise and concrete. The music paints a very solid picture of what's being said lyrically. Now we know more of what **Queensryche** is."

When the first LP was released, **Queensryche** hadn't done any major touring; they did almost all of their work in the studio before ever hitting the big stage. But since then, the band has traveled all over the world, and that has helped them refine their act.

Yngwie has lots of guitars, but he only uses one pickup—the DiMarzio HS-3



...the HS-3 because it's humbucking yet completely faithful to the original sound of his guitar. He's having a hard time combined with a lead sound that cuts like a switchblade. He also likes being able to put a humbucker in his guitar without having to put it up. The way his guitar sounds is very important to Yngwie. That's why the DiMarzio HS-3 is the only pickup he uses. If you care about your sound, don't settle for anything less than DiMarzio.

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You can hear Yngwie play the DiMarzio HS-3 on his new CD, "Yngwie Malmsteen Rising Force," released this year.



ANASTASIA PANT-NON

Queensryche's Chris DeGarmo has been trying to convince a reluctant Geoff Tate to take up skydiving as a hobby.

considerably, DeGarmo says. "Being exposed to audiences, you find out what the fans like and pick up feedback from them. That's great because you need that objectivity coming from the outside. The experience of touring helps the band know what we're doing and brings our direction into focus. It's prepared us better and helped us with the writing of this album."

Motley Crue meets a higher authority

It seemed like a classic confrontation between the forces of good and evil. There, in the same room in Japan, were the members of **Motley Crue** and **Stryper**, the rapidly rising heavy metal band composed entirely of born-again Christians. But if this were a wrestling match instead of a rock concert, the outcome would definitely have been a tie.

"Those guys sure ain't your average rock band," reported **Vince Neil** of the Crue after the meeting. "I mean, we liked them, but it sure was strange being with a band like that."

What exactly took place to give Neil that impression? "We were hanging out with them after the show, trying to get them to take a few shots of Jack Daniels, and they simply refused. We couldn't believe it. We never played with a band that didn't want to party after the show. And they on the other hand, were trying to shove Bibles at us. We asked them to get loose and they kept telling us we should be praying. But they wouldn't give in, and of course, neither would we."

Simmons says no to LP stickers and lyrics

Now that the record industry has given in to political pressure and agreed to put "warning stickers" and print the words on albums containing what might be considered "offensive" lyrics, how will the bands themselves react to this decision? For **Kiss**, it may actually give them a reason to reverse their long-standing policy of including their lyrics with each album.

"We print our lyrics on the inside album sleeve already," said **Gene Simmons**, speaking to an audience of college radio programmers at the CMJ Music Marathon in New York last

November, "but not because there's a law that says we have to. In fact, if there's a law saying we have to, then we'll stop printing them. And I'll only put stickers on our records if I get to lick each one myself," joked the man with the world's longest tongue.

"We can't let ourselves be dictated to by a bunch of senators' wives," he said, referring to the Parents' Music Resource Center [PMRC], the committee responsible for the recent ruling. "Musicians shouldn't have to worry about who a senator is sleeping with. These women should be home washing dishes and feeding their husbands, and not worrying about rock music."

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DED ENGINE roars high gear into Nashville!

DED ENGINE. You've been reading and hearing a lot about this Michigan-based heavy metal band perhaps because they've broken a lot of rules on their climb up the rock mountain.

The first rule they broke was in teaming with a female manager (Grace Reinhold) who is every bit as tough and smart as the band. Shortly afterwards they landed a spot on the NBC television network on a primetime special. They developed an international following before they even had product available.

They recorded their first LP "DED ENGINE" with British producer Maxwell Hammer III. Their fans were screaming for product so they turned down an offer from a major label because it would have taken too long to release their album. Instead they signed a one album U.S. distribution deal with Dutch East India Trading. Roadrunner Records (Amsterdam) is set to distribute "DED ENGINE" throughout Canada, Europe, Scandinavia, and Japan.

With their self-titled debut album hot and climbing the CMJ charts, they again broke the rules and began recording their second LP (still

unreleased and unsigned) in Nashville—the music mecca best known for rhinestone cowboys and the Grand Old Opry.

Ded Engine roared into Music City, U.S.A. in November to record with producer Ken Mansfield and engineer John Mills. Mansfield was head of national promotion for Capitol Records before becoming U.S. manager for the Beatles' Apple Records. He's produced numerous hits for major artists and major labels, collecting nominations for more than ten grammys and other industry awards. Mills engineered four albums for George Martin and controlled studio boards for artists including Hall & Oates, the Pointer Sisters, Jeff Beck, Toto, Tina Turner and Poco.

What was it like for Judas Priest styled Ded Engine to record in Nashville? "Surprisingly enough, it was great!" said the band. "Most of Nashville wasn't accustomed to seeing guys like us with black leather and chains, and they sure as Hell weren't used to heavy metal, but Mansfield and Mills were fresh from L.A. so they took us into a 32 track digital studio and did a magic show with us. The sound is hot and believe it or not, that city is happening for

metal and rock!"

Ded Engine cannot be accused of selling out. They refused to tour with a major rock band because the headliner wasn't heavy metal. They also turned down a bar tour because their "younger than 21" audience would be denied admittance.

In March Ded Engine is planning a tour of fourteen cities including Chicago, Detroit, Cleveland, Pittsburgh, Philadelphia, Providence, New York City, Atlanta, Dallas, Knoxville, Nashville, Memphis, Cincinnati and St. Louis. They're looking to team up with another hot heavy metal act for their "TILL DEAF DO US PART" 1986 tour and expect an announcement to be made shortly.



There's no doubt about it. Ded Engine's guns are loaded and aimed at the international metal scene—and so far they've hit their target with every bullet.

LONGPLAYERS

by Richard Hogan

Rush confronts the big money

Heaven leaves AC/DC's shadow



ANASTASIA PANTSIDIS

Alex Lifeson and Geddy Lee keep a tight line on melody and rhythm with Rush's 13th album, 'Power Windows,' recorded partly in a Canadian barn.

Rush—Power Windows (Mercury)

It's almost unbelievable that the high-tech music of Rush's latest album actually had its inception at a humble barn and farmhouse in southern Ontario. There's so much sonic dazzle in the eight songs of *Power Windows*, you'd imagine Rush would have frightened the cows browsing near the outbuildings. Yet Elora studios—the rustic 24-track facility where the band convened to pull its 13th LP together—proved a sound choice, setting the stage for the most fully fleshed-out record this Canadian trio has ever made. Name an embellishment, from bongo drum to computerized synth chances are you'll find it on *Power Windows*.

Indeed, the richly textured compositions sound as if they've been fussed with and worked over, scissored, layered and rearranged as if in the hands of some musical hairdresser. Singer and bass player Geddy Lee has said that his trio's slogan during the six months it took to make the album was "Let's not hold anything back." Obviously, they didn't. From the 30-piece orchestra that appears on two songs to the 25-member choir which augments band and strings on "Marathon," Rush has spared no experiment and no expense (including the use of at least seven recording mixing/mastering studios) in this lavish, high-voltage production.

Beneath the maze of hi-fi sound, Rush's musical foundations remain

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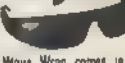
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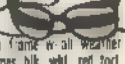
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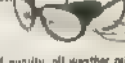
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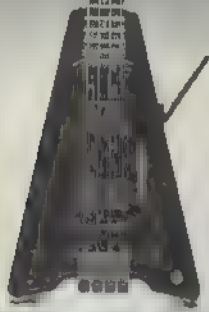


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3. Issue Date: November 1985
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Gerald Rothberg
Publisher

strong. Geddy Lee and Alex Lifeson keep a tight line on melodic structure—especially in the choruses, where the tightly packed words by drummer Neil Peart mesh with the tunes most effectively. "Grand Designs," "The Big Money" and "Emotion Detector" have more hooks among them than a shipful of one-handed pirates. In fact, "Grand Designs" is probably Rush's best marriage of music to lyrics yet. And Lifeson's hypnotic music to "Mystic Rhythms" becomes more haunting thanks to the sparkling images in Peart's refrain: "under northern lights... or a canopy of stars."

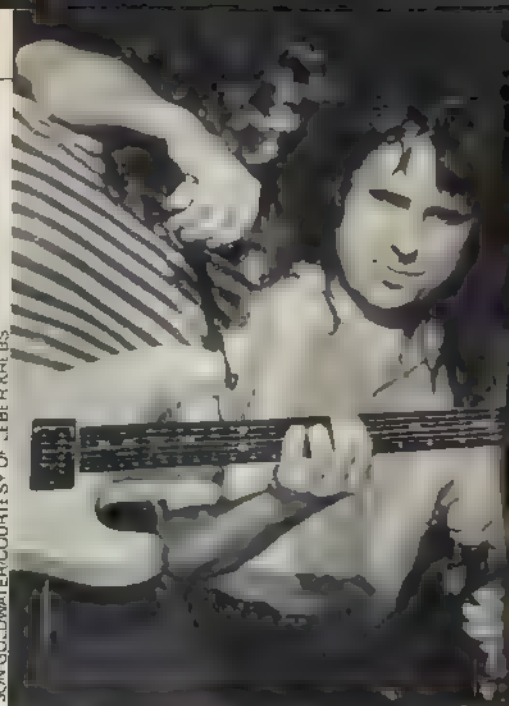
But Rush has a darker side, one that will never make *Power Windows* the life of your next party. The pessimism of "Manhattan Project," which chronicles the nuclear devastation of Hiroshima in 1945, can only revive bad memories, and may well leave those who listen closely to lyrics cold.

Musically, however, "Manhattan Project" remains a striking segment of *Power Windows*: a diatonic, Beatles-like piece that breaks suddenly into a soaring chromatic guitar solo. This is a tension-shattering move by Lifeson that evokes the shift in the world's power structure after the Hiroshima/Nagasaki debacles. Judging by the deftness of this particular arrangement, Rush has secured its own window view on musical power. And if the band can sweep away some of the studio clutter, it should never be any other way again.

Heaven—Knockin' on Heaven's Door (Columbia/Brighton Records)

Working in a climate that encourages hard-rock overkill, Heaven seems a rarity: a heavy band with equal parts power and finesse. Heaven now has a catalogue of three albums, but only raspy-voiced lead singer Allan Fryer remains from the lineup that made 1983's *Where Angels Fear to Tread*. The earlier incarnation of Heaven was a bluesier, less melodic quintet cast in the AC/DC mold; the Adelaide-based Fryer had actually been a contender for a job in that group when Bon Scott died, and for a time, Mark Evans was a member of Heaven.

The previous configuration of the band played well enough, fleshing out its sound in the studio with saxophone and guest backing vocalists (Lita Ford, Glen Hughes); their song "Rock



Heaven, fronted by singer Allan Fryer, hails from Adelaide but has added American players like guitarist Mitch Perry.

School" alone almost made *Where Angels Fear to Tread* worth its weight in precious metal. But there were simply too many comparisons with the group's famous Australian forerunner to do Heaven any real good, and much of the band's original material cried out for improvement.

During the past year, Heaven signed on with new management and, after some drastic house cleaning took place, Fryer was joined by four replacement players and a new production team. Happily, the new members, who include Mitch Perry and Mark Cunningham (guitars), Tommy Dimitroff (drums) and Dennis Feldman (bass), have breathed new life into Heaven's playing and writing. "Show on the Road," an affectionate look at the band's fans, has the kind of crunching guitar riffs that could make Judas Priest sit up and take notice. "Wink of an Eye," though similar structurally to some of AC/DC's standards, has an effect very different from those, thanks to Heaven's upbeat attack. An ingenious and original guitar solo by Perry highlights the song's arrangement.

Best of all, Allan Fryer has grown so much as a singer in the past two years that his sheer lungpower and his black-inflected phrasing carry every song, from the heaviest rocker to the gospel-tinged title track (penned long ago by Bob Dylan but given the full-scale Heaven treatment here). Now, after five years of fronting a changeable band known as Heaven Allan Fryer is solidly his own man.

Various Artists—The Gathering (Homecoming)

Recent smash albums by Bruce Springsteen and John Cougar Mellencamp, like the material specially written and performed for the Farm Aid benefit, have been leading rock/pop songwriters back to Americana, a genre of music which had nearly been left for dead in its own country. Before Springsteen named an album for the heartland state of Nebraska, though, a small circle of California-based musicians, led by John Stewart of "Gold" renown, was celebrating "Kansas Rain" and sketching the plight of a young "Nebraska Widow." If the records that contained these songs failed to sell as many copies as Bruce's, they did evoke the color and character of the nation with unparalleled skillfulness.

The Gathering is an anthology of recent sessions by this sometimes neglected band of singers and players. Some of the selections by Stewart, Kathy Heriza and Buffy Ford—"The

Pirates of Stone County Road" and "East of Eden" among them—are heartfelt vocals. Other pieces are moody instrumentals ("The Plains") spun from layered guitars. In both cases, however, the album paints a picture of America so vivid that you can virtually pick out details of the landscape as you listen. *The Gathering* may seem understated, almost self-effacing, alongside a blockbuster like *Born in the U.S.A.*; but its musical payload will be no less remarkable for anyone who cares to be there for the launch.

Hot New Releases

Anthrax/Spreading the Disease (Island)—Not quite hardcore, not really thrash metal, Anthrax was turned down by a number of major labels because the band was "too heavy," and because *Spreading* did "not contain one hit single." But what it does contain is some vicious rock.

Celtic Frost/Emperor's Return (Metal Blade)—Swiss/West German death-

metal trio offer three new tracks, and one left over from their debut *Morbid Tales*. Tom G. Warrior's distorted guitar and post-Motorhead growling make Celtic Frost the heaviest steel this side of Pittsburgh. Maybe too heavy for most.

Metal Church/(Elektra)—One of the best-selling indie bands around, this was first released on Ground Zero records. The Washington-based quintet know how to squeeze a riff from a guitar, and they play with an urgency too many bands seem to have forgotten.

Precious Metal/Right Here, Right Now (Mercury)—Coming from five ladies, you might not expect this to be aggressive metal. And it isn't. But it is fun, something metal is supposed to be. Playing their hook-laden music well, Precious Metal are almost certain to be much better live than the hype that's sure to follow them will imply.

Jack Starr's Burning Starr/Rock the American Way (Passport)—Former Virgin Steele guitarist still makes edgy metal that stings. —Paul Gallotta

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Trouble in Journey-ville?

Record industry rates records

CALL US PARANOID, BUT we say the music industry has made a disastrous mistake by agreeing to label rock records for references to sex and drugs. We'll concede that some performers, including many masters of metal, do go too far with their lyrics, which chronicle the various pleasures of the flesh. But if the Whining Winnies of Washington had their way, **The Beatles'** "Lucy in the Sky with Diamonds" would have been banned because the capitalized initials add up to "LSD." We don't often agree with **Frank Zappa**, but the Main Mother hit the nail on the head when testifying before the Poohbahs of Congress late last year. "Senator," commented feisty Frank, "rating rock & roll for lyrical content is like utilizing decapitation to get rid of persistent dandruff!"

And how about this one??? How come it's the job of Washington and the Government to tell rock fans what they can and cannot listen into? Censorship does not just happen in one fell swoop. It begins meekly and insidiously. It's a dark day for the industry when rock & roll must be "rated." Now San Antonio, Texas, is drawing up rules as to just what kind of concerts can be presented in that town. And the beat goes on....

SQUIER SWITCHES BASSISTS!

We had heard the whispers for some time, but it was Billy himself who confirmed that veteran **Doug Lubahn**—who recorded with the **Doors**—is out of the band. The change was "something I had been thinking about for quite some time," Billy explained. "It wasn't working out." Lubahn is being replaced by **T.M. Stevens**, who'll be joining up in time to lay down tracks for Squier's forthcoming Capitol release. Billy said he'll be recording both in New York and London, with Peter Collins producing.



Little Steven Van Zandt and wife Maureen: A loud "No!" to South Africa.



Columnist Lou O'Neill Jr. and Blackie Lawless: Which one is sane? You decide.



Billy Joel and Frank Zappa: Fought against record ratings but lost!

ROCK CONFIDENTIAL: We expect **Blackie Lawless** and his pals in **W.A.S.P.** to explode with *The Last Command*. Sure, some of Blackie's "antics" are a bit bizarre, but we've seldom interviewed any figure in the business as committed to success as the Staten Island guitarist-turned-bassist. Are all those wild and kinky Blackie Lawless stories true or not? Says Mr. L: "Put it this way: if I did everything they said I did, I wouldn't be here talking with you, but in a test tube in some professor's laboratory." Rockers in Japan, be warned: **W.A.S.P.** is buzzing your way in March.

Lots of people could not believe the way that **Steve Perry**, co-producing the new LP, treated veteran **Journey**-men **Steve Smith** and **Ross Valory**. Reportedly, both materialized for a session recently, only to be informed that studio players would be used for the album. And you wonder why rock is a vicious, hungry affair? ... Nobody asked us, but we'd say **Rush's** *Power Windows* contains the finest music that the band has ever created. ... The drummer from a big East Coast band is letting his personal proclivities get totally out of hand. When you start falling on the floor and twitching in public places, it's time to check in and clean up.

INSIDE SKINNY: Congrats to **Little Steven Van Zandt**, his pal **Bruce Springsteen**, master-mixer **Arthur Baker** and all the other fine artists who helped bring *Sun City* home as one of the most moving and talked-about recordings of the year. Steve told *Circus* the project "was one of the most satisfying things I've ever been involved with." ... The **Sting** world tour continues in Europe through February, and by the time it wraps, Mr. Sumner will have performed 51 dates in 10 nations. What about the **Police**? Peppers squeaks, "It's not over yet. ... Sting realizes he rather needs **Andy** and **Stewart**, even if he does write all the hits!" Phew. ...

Both **Def Leppard** and the **Stones** are poised to release their long-awaited albums momentarily. ... Comeback of the season: No question about it, the **Wilson** sisters of **Heart** take the cake. Double platinum and streaking to three. Their old label thought they were a washout. Crazy world, isn't it?

UNTIL NEXT ISSUE, Remember: It's better to ask some of the questions than to know all the answers.

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